

Oct.-Nov. 2013  
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## GSCA 2013 Conference and Trade Show

More than 350 people attended the annual conference and trade show of the **Giant Screen Cinema Association** in Ottawa, ON, Canada, Sept. 14-17. Fifteen new films were shown, along with clips from 22 films in production and presentations on 18 films in development. Seven professional development sessions focused on marketing films and theaters, making and financing films, and other topics. The technical session looked at the laser-illuminated digital projectors that are on the horizon, and the trade show featured 22 exhibitors. The awards ceremony recognized several theaters for their marketing efforts, and in an unprecedented occurrence, one movie, **SK Films' *Flight of the Butterflies***, swept every category of the film awards.

The conference was hosted by the **Canadian Museum of Civilization**, located in Gatineau, QC, just across the river from the national capital, where the conference hotel was situated. The museum is home to one of only two GS theaters in North

America, and four in the world, that can switch from flat-screen to dome projection. Unlike most conferences, at which Dome Day has been held at a different theater, hours away from the conference site, this allowed dome operators to see select new films on the dome without any additional travel.

The museum last hosted an industry meeting in 1991, when the **International Space Theater Consortium** held its fall meeting there.

### Film presentations

Eight of the 15 new films had their industry debuts at the conference:

<i>Galapagos 3D</i> .....	Atlantic Productions
<i>Great White Shark</i> .....	Yes/No Productions
<i>Island of Lemurs: Madagascar</i> .....	Warner Bros.
<i>Jerusalem 3D</i> .....	Cosmic Picture
<i>Mysteries of the Unseen World</i> .....	National Geographic
<i>Napa Valley Dreams</i> .....	Singular Entertainment
<i>Patagonia 3D</i> .....	3D Entertainment Films Ltd.
<i>Soldiers' Stories</i> .....	Kallisti Media

These eight represent a diversity of topics from producers with a range of experience in the giant-screen world. ***Jerusalem 3D***, directed by **Daniel Ferguson** and shot largely on 15/65 film, was probably the most talked-about film of the meeting, with its sensitive and balanced depiction of the city that three major religions consider holy. ***Island of the Lemurs: Madagascar***, a co-production of **Imax Corporation** and **Warner Bros. Pictures**, was produced by **Drew Fellman** and directed by **David Douglas**, who also collaborated on 2011's ***Born to Be Wild***. (*Lemurs* was shown in a rough-cut version.) ***Great***

(see **GSCA** on page 6)

## Bonnick on Imax's Next-Gen Laser System

At the **Laser Landscape** presentation at the GSCA conference in Ottawa (see article at left), **Imax's** chief technology officer, **Brian Bonnick**, presented more details than had previously been disclosed about **Imax's** next-generation digital projection system (which it is confusingly calling **GT**, the same name as its large 15/70 film projector). We reproduce his talk verbatim, in its entirety, below. See also **Martin Howe's** article on page 10.

Good afternoon, everyone. I have to tell you, these are really exciting times for us at **Imax [Corporation]**. This is, by far, the largest R&D investment, as a company, we have made in our entire history. And if you leave today with one memory of my presentation, it should be that the development that we are doing here is solely for the [giant-screen] and dome marketplace. The system that we are designing is not intended for 1.9-aspect-ratio or commercial venues. It is solely for this marketplace.

In doing so, we chose to do a ground-up development, not using existing technology with xenon projectors and adding laser to it, but taking advantage of everything that laser has to offer.

Firstly, two years ago we purchased about 120 patents from **Kodak** in the areas of laser and illumination technology.

(see **BONNICK** on page 12)

### Premiering in Oct. and Nov.

*Gravity*  
*Captain Phillips*  
*Ender's Game*  
*Mysteries of the Unseen World*  
*The Hunger Games: Catching Fire*  
*Journey to the South Pacific*  
See page 16.

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## Letter from London

by Dennis Laws

*In August, Dennis Laws, former technical and general manager of the BFI IMAX Theatre in London, sent the following letter to colleagues. It is reprinted here (in a slightly modified version) with his permission.*

On 18 July, Odeon UK Ltd, the company that has a five-year concession to run London's BFI IMAX on behalf of the BFI, called a meeting of all fulltime employees at the BFI IMAX. The purpose of the meeting was to outline their new operational staffing plan for the cinema. The key statements during that meeting were that the following roles no longer existed:

- technical and general manager (my position)
- events manager (**Lucy Jennings'** position)
- education manager
- projectionist
- acting (part time) duty managers

New roles being created were:

- general manager
- operations manager digital
- operational supervisors

The operations manager digital role is to deal with all things technical and deal with some aspects on the floor. Operational supervisors are mainly based on the floor, dealing with day-to-day running of the cinema, but also are required to run the films.

Lucy and I discussed the new operational plan and agreed that this was the right time for us to bow out and take our leave from the BFI IMAX.

We have both been at the BFI IMAX from the beginning. Starting off in a strange cabin-type temporary office under Waterloo Bridge, we were sitting on cardboard boxes for the first few days. The opening was delayed by a month, and there was great excitement when we finally made the move into the second-floor office. One more delay in obtaining an official license to open to the general public meant that we had to purchase 450 blue hard hats in case the ground floor was still designated a "hard hat area" for the opening on May 1, 1999. The builders somehow managed to complete the work just in time, but I still believe we should have handed out the hard hats to customers on the first day, just to create a little drama and get the extra press coverage and photos. Anything for those vital column inches in the press!

One of the more enlightening aspects to working

in a huge iconic building in the middle of a roundabout was my introduction to large, international corporate events. It was truly wonderful to witness 20 or so technicians working hard to build a huge temporary stage and create a smooth professional show with six huge projectors and satellite link-ups to five countries. The corporate hire aspect of the BFI IMAX, earning around £250,000 (US\$400,000) a year, has been crucial to its success over the years and has provided a mass of public advertising and exposure in many non-film-oriented publications around the world.

The cinema opened as part of the **Museum of the Moving Image** and was linked to the museum for the first six months of operation. Unfortunately, MOMI was not doing well enough to continue operating. However, those first six months enabled the cinema to set up a solid education program, based on the one already established at the museum, with films aimed solely at the schools and groups. We were the first cinema in the UK to have a full-time education officer. The BFI has a commitment to education in its many forms, and is well supported by the government for this crucial role.

In the beginning, the programming was all 40-minute documentaries, and the plan was to refresh the schedule every three months with a new film. As a new film arrived, a special teachers' screening was set up to promote it to educators and groups.

As we all know, the advent of cable/satellite TV and multiple channels gradually caused a reduction in theater attendance, and the cinema struggled to survive in the early 2000s. It did not seem right to close a £21 million (US\$34 million) cinema in an iconic building in the heart of London at 9 p.m., a time at which the 40-minute GS films just did not work, so we introduced a season of 35mm films at that hour. These shows helped to some extent, but given the huge costs to run such a large standalone building, the BFI were desperate to get the business back on track.

The advent of IMAX DMR films turned the tide, arriving just in time to prevent the cinema closing. Films like *Matrix Reloaded* and *Polar Express 3D* demonstrated that the theater could be a huge success. The new millennium bridges (the famous wobbly bridge outside Tate Modern Museum and the new pedestrian bridges from the Southbank to Charing Cross Station) also created an easy route for folk to move between the north and south banks of the Thames River.

The fun really started when Lucy and I took over the running of the building as joint general manag-

ers. The period from July 2006 (the film was *Superman Returns*), when there were 18 floor staff, three managers, Lucy, and me, right through to the July 2008 opening of *The Dark Knight* (and our taking over the film café on the same weekend), is among the most memorable and wonderful times that I have had in a 40-year career in cinema.

We introduced (non-IMAX) digital projection, which opened the door to screening the Metropolitan Opera and hosting film premieres. We started hiring actors as floor staff, and wow, did the host speeches improve! Within a year we were the number-one cinema in the country for the Met.

We replaced the seats and increased the seating capacity. We introduced premium seats, love seats, and a new central back row. We refocused the marketing and worked hard on building our core audience. We went from 4,000 on the e-mail list to over 110,000. Ticket machines were installed downstairs and the old café was replaced with a bar that earned us an entry in a London publication, *Cool London*. We also built the garden outside and won an award for “creating a new outdoor space in London.”

Moving on, we upgraded the digital system to 3D and recouped the investment in four weeks when we screened *Up 3D*. I cannot remember how many times we were one of the top-earning IMAX DMR theaters in the world.

We removed the old central ticket desk and opened up a great circular area (we call it Stonehenge) for a new ticket desk. During this time we redecorated and re-carpeted the whole building to make it a premiere venue.

### Correction

In note 5 to Rudy Bretz’s report on Expo ’70 in Osaka (September 2013), we gave incorrect information about the company that would become Imax Corporation. Originally founded in 1967 as Multiscreen Corporation, Ltd., the name was changed to Imax Entertainment, Ltd., in 1975, then Imax Systems Corporation in 1979, and finally IMAX Corporation in July 1991. (Our thanks to avid IMAX chronicler **Bill Kretzel** for the correction.)

The cinema closed for two weeks in June 2012 so we could install a new IMAX sound system, a new silver screen, and an interim IMAX digital system alongside the beautiful IMAX GT 15/70 3D film projector. Shortly after that, we broke records with our advance bookings for *The Dark Knight Rises*. The BFI Enta ticketing system, with all its faults, did not totally fall over during the first 24 hours, and the Internet, ticket desk staff, and phone room staff achieved the stunning figure of £409,000 (US\$650,000) in sales in just 24 hours. A seriously amazing feat by all concerned.



Dennis Laws

One of the major problems that face a cinema like the BFI, which is trying to be commercial, cultural, and fulfill an educational mandate all at the same time, is finding sufficient screen space and marketing spend to satisfy the demand. The vital relationships we have built with distributors of all types of film and alternative content have been the main way forward. Who would have thought that we could get two major distributors sharing screen space for the opening week end of a DMR film (something that the large-format business has done for years) and still make space for the all-important corporate rental?

Finally, I want to emphasize the most important role that both **Euromax** and the **Giant Screen Cinema Association** have played in the success of the BFI IMAX. I learned very early on just how

important it was to spend time with one’s peers and to listen to what cinemas all over Europe and the world were doing to solve some of the same issues that we were dealing with in London. Every venue and every audience is different, but the ideas, advice, and guidance received over the years from so many generous folk have allowed us to expand our audience, enhance the business, and thoroughly enjoy ourselves in the process. The energy and enthusiasm generated by attending Euro-max and GSCA meetings should never be underestimated.

An overarching theme that can never be repeated too many times is “Listen to your audience and listen to your staff as well.” When I was first told this, I went back to the BFI and started a practice I have done every day. I walk out of the cinema with an audience, walk down the five flights of stairs and just listen. The knowledge gained over the years has been hugely rewarding.

I have used the word “we” a great deal in this article. My huge thanks to all those “we” folk at the BFI IMAX and the BFI who collectively created a great place to work, a relaxed comfortable cinema for our audience, and a place folk want to revisit again and again. There are just too many to list, but special thanks have to go to the great technical team, management team and front-of-house staff: **Justin Johnson**, head of venues, **Julie Pearce** in programming, **Duncan McKeith** in facilities, **Darren Wood** and **Victoria Humphrys** in marketing, **Jill Reading** in press, **Harry Burnell**, **Eleni Stefanov**, and **Jo Mills** in web and social media, **Jelena Milosavljevic** and **Mark Read** in education, and all the others.

My very special thanks, of course, go to Lucy Jennings, who can now tell all my stories better than I can, and has somehow managed to keep me in check all these years.

*Dennis Laws was founding technical manager of the BFI London IMAX theater. He is currently working as a technical consultant for the BFI London Film Festival, and is in the process of setting up a cinema consultancy business. He can be contacted at dennismlaws@gmail.com or +44 7866 760*

# THE BIZ

## NEWS

### LLE laser demo in Burbank in Nov.

**Laser Light Engines** will demonstrate its laser projection technologies in Burbank, CA, during the week of Nov. 11. The demos will feature an NEC 4K projector retrofitted with LLE's RGB laser engines, and will include a side-by-side comparison with an identical projector with a xenon lamp. According to a press release, the event, to be held at **Technicolor's** Burbank facility, will include "mini-tutorials on image quality, colorimetry, contrast ratio, speckle reduction, and the use of fiber optic light delivery to retrofit current and future projectors."

The event is by invitation only "for studio executives and technologists, cinematographers, producers, exhibitors, and other decision makers who want to assess the state of the art in laser projection." To request an invitation, e-mail info@laserlightengines.com.

### Imax shares fall despite *Gravity*

After reaching a 52-week high of \$30.32 on Sept. 30, shares of **Imax Corporation** began falling in early October, dropping as low as \$25.29 on Oct. 9, a 16.6% decline. This was despite the strong performance in IMAX theaters of the space thriller *Gravity*, which opened on Oct. 4 (see *Shorts* item on page 28.) The fall was blamed on negative ratings by several financial analysts, including Mark Hickey of Benchmark and Michael Pachter of Wedbush, who expected lackluster results in the third quarter just ended.

During the first three weeks of October,

Imax shares hovered around \$26.50, closing at \$27.16 as this issue went to press.

### K2 announces two film deals

**K2 Communications** has announced two deals for new films: a distribution deal for a space film being produced by the **3net** cable TV channel, and a U.S. **National Science Foundation** grant for a new **Stephen Low** film.

According to a press release, *Space: Unraveling the Cosmos* will be the first in a "steady stream of 4K 3D film product" for the GS market that is being produced by **3net Studios**, the production arm of the joint venture between **Sony Entertainment**, **Discovery Communications**, and **Imax Corporation**. Available "later this fall" in 22 and 42-minute versions, in 2K and 4K, 2D and 3D, and in a fulldome version, the film will bring viewers "closer than ever before to far-off planets, galaxies, and into the limitless expanse" of space. K2 will be the exclusive non-commercial theatrical distributor worldwide. K2 president **Mark Kresser** tells *LFX* that these editions have been adapted specifically for GS theaters, domes, and smaller theaters. Three longer versions will be aired on the 3net cable channel "at some point" in the future.

In separate news, K2 has received a \$2.86 million grant from the NSF for *Secrets of the Universe*, to be produced by the **Stephen Low Company** and distributed by K2 in early 2016. The 3D film, to be directed by Stephen Low with K2 as executive producer, will "feature the break-

through work of the world's leading physicists at the world's most extraordinary research lab, the Large Hadron Collider." A fulldome edition will also be available.

### Imax theater deals

**Imax Corporation** has announced a three-theater deal in the middle east, and the installation of an IMAX system in a landmark theater in London.

**Gulf Film**, a leading exhibitor in the middle east, will add three IMAX screens to the one it currently operates in Dubai, UAE. One of the new screens will be located in an existing multiplex in Dubai, and the other two will be in new theaters in Qatar and Bahrain. Gulf Film operates 101 screens in 13 locations.

In London, **Empire Cinema's Empire Leicester Square Cinema**, one of the oldest and largest cinemas in Britain, will be equipped with an IMAX digital system in December. According to press reports, the screen will be 43x80 feet (13x24.5 meters) in the initial install, and be enlarged to 50x86 feet (15x26 meters) when it is converted to the next-gen laser-illuminated IMAX system in late 2014.

The Empire Leicester Square Cinema originally opened in 1884; Empire Cinemas operates 162 screens in 16 locations throughout the United Kingdom.

### ScreenX: better than IMAX?

South Korean theater chain **CJ CGV Co. Ltd.** has introduced **ScreenX**, a multi-image projection system that noted director **Kim Jee-Woon** has said is "a stronger cinematic experience" than IMAX, according to South Korean news reports. The system projects images on the side walls of the theater, which are painted dark gray to reduce cross reflectance onto the front screen. Kim has produced a 30-minute spy thriller using the format called *The X*, and CGV has installed the system in 40 theaters in Korea, at a cost of roughly \$165,000 per screen, according to the *Wall Street Journal*.

Online video clips show that some



The ScreenX system, developed by South Korea's CJ CGV chain, projects images on the side walls.

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# THE BIZ

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## DEALS

scenes in the film present a single, seamless image on all three screens (shot with three cameras simultaneously), while others show different images on each, creating an impressionistic effect and recalling the multi-image films created by the founders of **Imax Corporation** and other innovative filmmakers in the late 1960s. In at least some installations, the array of surround speakers on the side walls remain in the image area.

Press reports say that CGV is planning a full-length feature in the format, and is expanding ScreenX-enabled theaters to China, Hong Kong, and the U.S.

### nWave to distribute *Galapagos 3D*

nWave Pictures has acquired worldwide GS distribution rights to *Galapagos 3D*, produced by **Colossus Productions** (a collaboration between **Sky 3D** and **Atlantic Productions**) and featuring naturalist and filmmaker **David Attenborough**. The film will be available in 38- and 20-minute versions, in 2D and 3D, in 15/70, 2K and 4K formats starting in February 2014. The film had its industry premiere at the **Giant Screen Cinema Association** conference in Ottawa in September.

### Richmond to get Digistar 5

In early 2014, the **Science Museum of Virginia** in Richmond will upgrade **The Dome** to **Evans & Sutherland's Digistar 5**, 8K fulldome system, and install a new **Spitz Nanoseam** dome in its 30-year-old tilted-dome theater. The theater was the site of the very first Digistar installation in 1983. (It was later upgraded to Digistar 2.)

The venue, which was known as the **Ethyl IMAX Dome and Planetarium** for many years, has an IMAX 15/70 GT projection system that will continue to be used, although the IMAX brand has been dropped. Marketing director **Terri Rose** tells *LF Examiner* that "since we will be featuring both giant-screen films in 15/70 and new digital astronomy presentations, we feel that the IMAX brand really doesn't reflect the variety of programming we will

be featuring in the space. When we feature a 15/70 IMAX film, we will still refer to it as '*Grand Canyon Adventure* presented in IMAX.'"

The theater will close on Jan. 1, 2014 for about six weeks for the installation.

### GSF and Panasonic make deal

**Giant Screen Films** and **Panasonic Systems Communications Company** have announced a deal to "deliver content and technology solutions for museums, science centers, and learning institutions," according to a press release. The partnership includes sponsorship of GSF's latest film *Titans of the Ice Age*, and establishes the **Panasonic Museum Innovation Initiative**, which seeks to "harness Panasonic's resources and expertise to support the educational community and its mission."

Panasonic does not produce DCI-compatible projectors, so theaters that install Panasonic projectors under the deal will not have giant screens.

### Malick countersues funder

**Terence Malick** is countersuing **Seven Seas Partnership**, the company that provided some of the funds for *Voyage of Time*, a giant-screen film the reclusive director has reportedly been in the process of making for several years. As we reported previously (see *The Biz*, Summer 2013), in July, **Seven Seas** sued **Malick** for breach of contract, alleging that he had done almost no work on the film, showed potential sponsor stock footage instead of original material, and mingled funds with other productions.

In a countersuit entered in September, **Malick** says **Seven Seas** is the one that breached the contract, and that it "concocted" the "trumped-up" charges in its suit to cover for the fact that it was unable to provide the funds that it had promised. **Malick's** response insists he met every deadline and condition of the agreement, and that **Seven Seas** wrongfully claimed a breach of contract and took possession of all of the raw footage and

## PERSONNEL

other materials "using its meritless claims to hold hostage VOT-the films **Mr. Malick** has been working on for most of his professional life." **Malick** seeks to have **Seven Seas'** complaint dismissed, and either an order for **Seven Seas** to provide the funding it agreed to supply, or return of all of the production materials and the copyright, or monetary damages.

### Capelle promoted at K2

**Ed Capelle** has been promoted to senior vice president of distribution at **K2 Communications**, following the promotion of **Mark Kresser** to president (see item below). **Capelle** has been with **K2** for ten years, before which he was head of large-format distribution for the **National Wildlife Productions**. Before that he led the distribution department of **Destination Cinema, Inc.**



Ed Capelle

### Mark Kresser made K2 president

**Mark Kresser**, formerly vice president of distribution for **K2 Communications**, has been promoted to president. **Robert Kresser**, **K2's** CEO (and **Mark's** father), said in a statement that "the promotion is based upon **Mark's** outstanding performance over the past several years in both theatrical and ancillary distribution for a growing library of films, and his expanded responsibilities on the production and management side of the business."

Before joining **K2** in 2000, **Kresser** worked at the **Bank of America** in **San Francisco** and in the hospitality industry in **Aspen, CO**. He is a graduate of the **University of California, Berkeley**.



Mark Kresser

# GSCA 2013 Conference and Trade Show



Richard Cox, Clark Planetarium, Salt Lake City

(from GSCA on page 1)

*White Shark*, the fourth GS film from STOMP! creators **Steve McNicholas** and **Luke Cresswell**, works to dispel the fear and mythology surrounding the infamous predator. **National Geographic's** *Mysteries of the Unseen World* uses special cameras and CGI to examine things that are too fast, too slow, or too small to be seen by the human eye.

*Galapagos 3D* (not to be confused with Imax's 1999 film of the same name) features documentary veteran **David Attenborough** examining the archipelago's unique fauna. It was produced by UK-based **Atlantic Productions**, which has released three films to GS theaters, and has several more in the wings. *Soldiers' Stories* is an unconventional project that combines historic stereo 3D images from World War I with comments by modern-day soldiers about their experiences in war. Its producer, **Kallisti Media**, proposes that theaters book it for Veterans Day/Armistice Day/Remembrance Day, November 11, the anniversary of the ending of WWI in 1918.

*Napa Valley Dreams* is a quirky look at the people and landscape of California's most famous wine-growing region, shot in 4K and 5K digital. *Patagonia 3D*, produced by **3D Entertainment**, and shown

in a rough-cut version, looks at the penguins, seals, and other wildlife indigenous to the South American region.

Of the 22 films in production, only six had not been presented at a previous industry conference, and two of those were DMR titles, *Ender's Game* and *The Hunger Games: Catching Fire*. The others were:

*Forest of Dreams 3D: Yakushima* ..... Golden Gate 3D  
*Hidden Kingdoms* ..... BBC Worldwide  
*A Night at the Natural History Museum* ..... Atlantic Productions  
*Smart Cities 3D* ..... Golden Gate 3D

The previously unannounced films in development were:

*Blue Whale Journey 3D* ..... 3D Nature Films  
*Chuuk Lagoon 3D* ..... N3D Land Production  
*The DNA Key* ..... Flyers Productions  
*Extreme Weather* ..... National Geographic Cinema Ventures  
*Journey to Space* ..... Giant Screen Films  
*Moon* ..... Camera Lucida Productions  
*People of the Dreamtime* ..... Living Pictures

## Making the Case for Digital

For the third time at a GSCA meeting, consultant **Paul Fraser** of **Blaze Digital Cinema Works** moderated a session in which representatives from several theaters described their recent conversions from film projection to digital. In all three sessions, Fraser has asked panelists the same set of questions, so that the experiences of all case studies can be compared directly. In this year's session, **Richard Cox** of the **Clark Planetarium** in Salt Lake City, **Charlotte Brohi** of the **Houston Museum**

of **Natural Science**, and **Laurent Dondey** of **La Géode** in Paris told of their conversions.

Cox described how the 292-seat **ATK IMAX Theatre** switched from IMAX SR 15/70 film projectors to IMAX digital in November 2010. The planetarium is a division of the Salt Lake County government, and the facility gets an average of 300,000 visitors. In addition to the IMAX theater, the facility hosts a 200-seat, 55-foot planetarium dome with an **Evans & Sutherland** Digistar 5 full-dome system. There is no charge for entry to the museum and exhibits; tickets are only sold to the theaters.

From 2003 to 2009, IMAX theater attendance dropped from 242,000 to 159,000, and planetarium managers were considering what to do about it when **Megaplex Theatres**, which operates a 12-screen multiplex in the mall immediately adjacent to the planetarium, proposed a partnership. Planetarium management had been concerned about the declining number of films available on 15/70 film and happened to have funds available for the conversion, so they agreed. IMAX was selected without a competitive bid: "We were happy with the IMAX name...a lot of people associated us as an IMAX theater, and we enjoyed that relationship."

The theater closed in October 2010 and reopened six weeks later. In addition to the new projectors and sound system, a new screen and new seats were also installed. The floor was acid washed and resealed.

The relaunch focused on the new Hollywood content, not the digital projection system. The opening film was *Harry Potter and the Deathly Hallows Part 1*, and the local mass transit system pitched in, on its own initiative, and at no cost to the planetarium, by remaking the light rail station outside the building to resemble Platform 9¾. "We didn't ask for this. They simply said, 'We want to help.'" There was no change to the theater's branding.

The switch did not significantly change

staffing levels, but print fees dropped by 90%. Initial marketing results were positive, with many sold-out shows and no backlash from film purists. However, attendance dropped from 159,000 to about 135,000, about 60% of which was for documentary shows. Revenue dropped from \$646,000 to \$406,000.

Cox explained, "What changed was the Hollywood content. We were sharing ticket revenue with [Megaplex] for the Hollywood movies. Concessions income went way, way down, because the Hollywood movie-going patrons would buy their ticket and their concessions at the multiplex desk and walk into our theater. And our operational costs started to go up because instead of closing our doors at eight o'clock, we're running midnight movies."

The lesson learned was that with Hollywood content, "Nobody makes money on ticket sales. We should have known that. We didn't. When we realized that we were not getting our concessions revenue and we were sharing the small ticket revenue on those Hollywood tickets, we made the decision to let go of the Hollywood side of things," and go back to mission-related programming.

The Houston Museum of Natural Science opened its IMAX theater in 1989 and upgraded the original 2D GT film projector to 3D in 2006. In 2011, before the switch to digital, theater attendance was 273,000, gross revenues were \$1.8 million and net was \$844,000. Between 2008 and 2010, attendance dropped an average of 13% each year.

With the IMAX contract about to expire, the museum looked into alternatives, knowing that if they couldn't stop the decline in attendance they might still reduce operating expenses. Brohi, the museum's IMAX committee, the IT head, museum director **Joel Bartsch**, and former director **Truitt Latimer**, who had brought IMAX to the museum, were all involved in evaluating the options. Bids and presentations from Imax and several other vendors were considered between April 2011 and January 2012, when the decision was made to select **D3D Cinema**.

Brohi said, "We wanted to look forward, and we saw that Barco and Qube



*The Canadian Museum of Civilization, in Gatineau, QC, near Ottawa.*

were leaders. They offered the latest and the best that was available now," eliminating any need for a wait. Two Barco 4K projectors — capable of being upgraded to lasers in the future — and a Qube server were installed and the IMAX 15/70 projector was removed over a six-day period in February 2012. The downtime was minimal because the seats had been replaced and the silver screen installed in 2006, with the 3D upgrade. The cost was "a little over \$300,000, and we financed it with our own cash."

Unlike the Clark Planetarium, which eliminated its projectionist positions and spread booth functions among other staffers, Houston kept its two fulltime projectionists, who provide coverage seven days a week, including many evening events. Operational savings on consumables and prints totaled \$270,000 at the end of the first year.

Regarding dropping the IMAX brand, Brohi explained, "From

the onset, our driving motivation to upgrade was about the Houston Museum of Natural Science being the brand." The museum's primary marketing focus has been on special exhibits, "the Body Worlds, the King Tuts," often to the detriment of the theater. She added, "People are not coming specifically to see films. They are coming to the museum and deciding what they are going to do. So [the theater] was not necessarily the driver that it once was." The name was changed from the Wortham IMAX Theatre to the

*(see GSCA on page 8)*



*Charlotte Brohi, Houston Museum on Natural Science*

(from GSCA on page 7)

Worham Giant Screen Theatre on internal signage and the museum's Web site, but no money was spent to market or announce the change.

Switching to digital has increased the number of titles available to school groups from three to ten, and there have been no lost shows with the digital system. Brohi has expanded the theater's after-hours programs by offering older Hollywood movies, usually tied to an exhibit: to go with an Egypt exhibition, she ran the first three *Indiana Jones* films, each of which sold out in two days. She has continued the practice into the fall.

Since the installation of the new system, attendance has dropped 3% (compared to 13% drops in the past few years), but with lower expenses, net income has increased by 10%. After steady declines for the past decade, "finally we're going in the right direction."

Laurent Dondey directs Paris' La Géode, a 400-seat IMAX Dome theater associated with the *Cité des Sciences et de l'Industrie*, the largest science center in Europe. He explained that in a dome, "going digital is a bit of a challenge. There are very few solutions for domes."

From peaks of over a million visitors per year in the late 1980s and early 1990s, attendance dropped to a low of less than 500,000 in 2004. For the next few years, the numbers grew slightly, thanks to improved marketing, but the public perception of the theater, which opened in 1985,

was that it was somewhat old fashioned.

The decision to add a digital insert system (which projects a rectangular image on the front of the dome, but doesn't fill the entire surface), was motivated by the desire to change that perception, to increase attendance and revenues further, and to counter the lack of DMR titles for dome screens. Also, at that time, the price of digital projectors was falling.

Before the installation of the digital insert system in March 2007, attendance was 530,000, the average ticket price was €7.60 (US\$10.30), gross operating revenue was €4.2 million (US\$5.7 million), and the theater was losing €85,000 (US\$386,000) a year.

The first meeting to discuss the project was held in February 2006, and the system was installed in March 2007. Following a competitive bid, Barco was selected as vendor and integrator. The initial system used six HD projectors and projected an image 38 meters (125 feet) wide, covering 160 degrees horizontally. "The thing is," he lamented, "it never really worked. It was too dark, and quite unstable," because of alignment issues with the six projectors. Also, it was not DCI-compatible.

It was replaced after a few months by a single 2K projector with a short-throw lens, which still didn't meet Dondey's goals for size, brightness, or resolution, but provided DCI-compatible 3D projection. The total cost was €500,000 (US\$677,000), paid from the theater's cash reserves.

The re-launch campaign focused on the 3D experience, and coincided with a re-branding effort, which created a new perception that the theater and science center were innovative and high-tech.

However, internally things were not as positive. The unreliability of the first system, combined with a shortage of staff and the inexperience of old-school projectionists with digital technology, led to some tension.

The second system re-



Laurent Dondey, La Géode, Paris

duced expenses by about 12%, or €25,000 (US\$34,000), and it allowed for innovative programming, including 3D documentaries, 2D operas and movies, and experimental 3D programming, like VJ parties and a real-time game based on the pyramids of Kheops in Egypt that La Géode produced in-house. However, 15/70 films continue to represent 50-75% of the schedule. (Unlike the previous two presenters, Dondey did not remove the IMAX projector.)

Although the public reaction to the digital system has been largely positive, there is some confusion about the fact that the 3D material doesn't fill the dome.

In the year after the installation, attendance increased to 560,000, ATP rose to €8.19 (US\$11.08), gross revenues rose to \$5.6 million (US\$7.6 million), and net income rose to €65,000 (US\$359,000).

Dondey closed by saying that he is looking forward to the next step in digital projection: lasers.

### Awards ceremony

Each year, the GSCA presents awards to recognize exemplary efforts in marketing for films and theaters, and for excellence in various aspects of filmmaking. This year, for the first time in the history of the GS industry, one film swept all six categories for which it was eligible: *Flight of the Butterflies* from SK Films. It won Best Marketing Campaign by a Distributor; Best Cinematography; Best Film for Lifelong Learning; Best Original Score; Best Sound Design; and Best Film, Short Subject. (It



The SK Films team (l to r): Amber Hawtin, Wendy McKeigan, Jonathan Barker, Lynn Valiquette.



Imax's Mike Lutz (left), negotiating with "Mounties" Toby Mensforth and Derek Threinen for the release of handcuffed MCs Tim Hazlehurst and Mary Jane Dodge at the GSCA Awards Ceremony.

did not win for Best Film, Feature Length, which is only open to films over 60 minutes long. That was won by *The Dark Knight Rises*, from Warner Bros. Pictures.)

Other winners were:

Best Film Launch by a Theater: *Omniuniverse*, the Hague, *Flight of the Butterflies*.

Big Ideas (tie): SK Films and Maryland Science Center, Baltimore, *Flight of the*

*Butterflies*, and Canadian Museum of Civilization, for a show intro video featuring Canadian astronaut Chris Hadfield, shot in space.

Big Shoe Award (given to an outstanding volunteer): Martin Howe, Electrosonic Systems, Inc.; Diane Carlson, Pacific Science Center.

Imax Corporation also presented is annual awards:

Hall of Fame: *Chronos*.

Founders Award: MacGillivray Freeman Films.

Best Booth, Film (tie): Science Museum of Minnesota and Science Center of Iowa

Best Booth, Digital (tie): Denver Museum of Nature and Science and KNCC Cinescape 360 IMAX, Kuwait.

The award ceremony was ably hosted by Mary Jane Dodge of MacGillivray Freeman Films and Tim Hazlehurst of the Marbles Kids Museum in Raleigh, NC. Dressed as Mounties, Canada's famous red-coated police, Toby Mensforth of Mensforth and Associates and D3D Cinema's Derek Threinen, provided comic relief by bringing out the MCs in handcuffs, and only "releasing" them when bribed by Imax's Mike Lutz with a couple of beers. They returned later as hockey players (on rollerblades) to assist in presenting the awards.

The next meeting of the GSCA will be held in Austin, TX, March 23-25. The fall conference will be held in Toronto, ON, Canada, Sept. 20-23.

Our coverage of the conference will continue in next month's issue.

## Conferences and the Jewish Holidays

This year's GSCA conference began on Sept. 14, which this year was the Jewish holiday of Yom Kippur (Day of Atonement). It and Rosh Hashanah (New Year), which falls nine days earlier, are known as the High Holidays, and, with Passover, are the faith's the most important holidays. Many Jews attend services on Rosh Hashanah and Yom Kippur, and some also attend services on the days between, which are considered a time for meditation and for asking forgiveness of those they have wronged.

After the 2013 conference dates were announced last year, several Jewish members of the giant-screen community (including the editor of *LF Examiner*) expressed their unhappiness that the conference on that date.

The GSCA's executive director, Tammy Seldon, told *LFX* last year that the conflict had been unavoidable because the Ottawa site was selected only 12 months in ad-

vance, by which time the conference hotel had no other open dates. (Previous conferences have been scheduled 18 months or more in advance.)

After the number of complaints from prominent members of the GS industry grew in recent months, the GSCA board issued the following statement at the conference (quoted in its entirety):

"We realize this year's GSCA conference took place during a significant religious holiday. As you would expect, we take many factors into consideration when planning GSCA events, and this religious holiday has always been a key consideration. We regret that this year the conflict was unavoidable.

"We take this concern very seriously and commit that it will not happen again. Our apologies that there are some who were not able to attend the conference this year. As always, we are grateful for the valued relationship with

all of our members and delegates and appreciate your generous support through the years."

Seldon told *LFX* in Ottawa that if the High Holidays present similar conflicts in the future, the conference would be moved to August or October, if necessary.

The Jewish calendar is a solar/lunar hybrid, meaning that annual holidays can fall on a range of days in the standard Western (Gregorian) calendar. In 2013 the High Holidays fell on the earliest possible dates; usually they fall in late September or early October. This has led to conflicts with the GS industry's fall meetings in previous years. Two previous GSCA conferences, and three of the Giant Screen Theater Association, the GSCA's predecessor, fell between Rosh Hashanah and Yom Kippur. After the GSTA conference in 1999, in New York City, fell on Rosh Hashanah, the organization pledged to avoid such conflicts in the future.

# The Laser Landscape

by Martin Howe

Martin Howe, head of giant screen business development at Electrosonic, and co-chair of the GSCA Technical Committee, moderated the technical session on *The Laser Landscape*, and presents this summary of it.

Currently, digital projectors for giant-screen and conventional cinemas use xenon lamps as the light source. They are the brightest lamps available, generating up to 40,000 lumens, enough for 2D presentations, but, due to the inefficiency of today's 3D systems, not enough for 3D shows on giant screens. A second projector is normally required for 3D. Xenon lamps are also very inefficient and emit a broad spectrum of light. Much of what is inside a projector today is there to divide the lamp's white light into the colors we need on the screen, to filter out the unwanted light, and to dissipate the significant heat that's generated in the process. Further, xenon lamps are difficult to control and their performance deteriorates in an unpredictable way. The only certainty is that they will get dimmer. Quickly.

Beginning in 2014, lasers will be used in digital projectors to achieve outputs of 60,000 lumens and more.

Lasers are a single-frequency light source and projectors need at least three, one for each primary color of red, green, and blue. However, an inherent problem of lasers is "speckle," an artifact caused by interference patterns from the laser's single frequency of light as it bounces off the screen. Speckle appears as a kind of twinkling haze floating in front of the screen and can be quite distracting. By using multiple lasers, each with a slightly different frequency of primary color, speckle can be reduced. This is called "spectral broadening."

There are other benefits to using multiple lasers per color. It's easier and cheaper to make lower-power lasers than big bright ones. So adding the light from five or ten

lasers helps reduce cost and improve reliability. If one laser fails, you still have light on the screen, and the others can be turned down (or up if there's headroom) to match.



*Electrosonic's Martin Howe.*

Spectral broadening with multiple lasers also helps address the concerns about matching colors and the human eye's ability to recognize different colors, known as metamerism. Single-frequency primaries could result in people perceiving colors differently from the way the producer intended. Further studies into the impact of laser illuminated projectors on metamerism are planned.

Laser light, unlike xenon light, is very controllable. It always stays at the same frequency — i.e., color. As lasers age they can be adjusted so that they still match. Would it be possible to "top-up" your laser bank with additional lasers after a few years, to maintain the system's original brightness? Yes, if that's designed into the system.

Another benefit of lasers is the potential for higher contrast ratio (CR). Expect to see much higher CR figures than cinemas have become accustomed to over the years to come.

## The presentations

Christie's Michael Esch (senior director of product development, entertainment solutions) started with a confident view of laser-illuminated projection that was slightly multiplex-centric. This is probably because the company has already shipped over 33,000 xenon projectors into that market. This equates to over \$1 billion in sales — very useful if you're about to embark on a laser-illuminated projector development program. It looks like they are ahead of the game already with fielded public demonstrations (*G.I. Joe: Retaliation* in Burbank earlier this year) and the announcement of a permanent installation at Paul Allen's **Cinerama Theatre** in Seattle early next year. (See articles in April 2013 and an item in *Shorts*, September 2013, respectively.) Christie has also obtained a variance from the U.S. Food and Drug Administration for its laser projectors, which allows U.S. theater customers to operate the laser systems without further paperwork.

Esch alluded to much higher contrast in the future and described some of the benefits of 6P (about which more below). Christie's laser-illuminated projectors will use modular off-board lasers and fiber optic cables to pipe the light to the projector head. An advantage of this is that the projector head can be much smaller and quieter, and mounted in any orientation. (Xenon lamps are very fussy about how they are oriented.)

Rick Posch (director of product marketing) of **Laser Light Engines** talked further about 6P, that is, projection using six primary colors. Rather than using one set of lasers for red, green, and blue (which we can refer to as 3P), 6P uses two sets, one for the left eye and one for the right. These are paired with passive glasses with color notch filters that only let through light of very narrow frequencies. This is the approach that **Infitec** and **Dol-**

by are using. The main benefit is that the projector doesn't need to filter the light into left and right eye components. The lasers generate only light in the frequencies that the glasses are tuned to, so that the projector does not have to dump lots of unwanted light, as is the case with xenon lamps.

What are the metrics? A typical dual-xenon-projector 3D system is around 30% efficient compared to 2D (i.e., less than one-third as bright), whereas the equivalent laser 6P system could be as much as 80% efficient; practically the same brightness as 2D, finally. LLE develops and manufactures its own laser components and has developed its own modular off-board laser system, specifically for retrofitting and replacing the xenon lamps. A significant message from Posch's presentation is that LLE's laser systems are available now for retrofit into existing DLP and LCoS projectors. Laser is here.

### The new IMAX system

For Imax Corporation, **Brian Bonnick** (chief technology officer and executive vice president) lifted the lid a little and gave us an insight into the inner workings of its next-gen IMAX projector, due late next year. (See the full transcript of Bonnick's talk starting on page 1.) He even showed us an optical prism, not because that's what will be in the box, but because it won't. To understand the reason for this, it may be helpful to understand the projector's inner workings a little more. (From this point on I'm speculating, so please take this section accordingly.)

If the Kodak patents that Imax is using relate to maintaining the inherently polarized properties of laser light to create a 3D projector, then designers can't put anything in the light path that destroys the polarization. So no fiber optics, and therefore no remote bank of lasers: they've all got to be in the same box. In this scenario, the laser light will be transmitted in free air inside the projector and bounced around on mirrors and prisms to get to the DLP chip and then out through the lens.

Heat management will be a challenge and Bonnick spoke about the importance

of cooling the surfaces of the DMD chips, which is necessary to avoid heat fringing artifacts that can show up when using polarized laser light. This is complicated stuff and quite an engineering challenge. Bonnick confirmed that it was IMAX's biggest R&D project ever. Understandably so.

This approach is as efficient as 6P. Using polarized laser light and matching polarized 3D glasses makes for highly efficient, bright 3D, just like 6P. Bonnick also talked about an image processing approach, developed by Copenhagen's **Steen Iversen**, that helps overcome the precise alignment requirements when using two projectors to create a single image. The essence is that the picture information is separated into two component parts and fed to each projector to be recombined on the screen. There are a number of ways to achieve this, not coincidentally, also covered by pending patents that IMAX has licensed.

The next presentation was by **Gary Sharp** (chief technical officer and innovation officer) of **RealD**. Why RealD, since it doesn't make lasers or projectors? Of the companies represented in the session, only Laser Light Engines makes lasers, in fact it is their specialty. Neither Imax nor Christie does, to my knowledge. But Christie is owned by **Ushio** and Ushio owns **Necsel**, which does make lasers. Christie may take advantage of that. However, Ushio makes xenon lamps and sells them to other projector companies. Maybe IMAX will use Necsel lasers, or Barco even?

Sharp's presentation was all about efficiency. It was interesting to hear that RealD's approach is to look at the entire ecosystem. Few people realize how inefficient screens are. We hear about screen gain, but that's only a measure relative to a white screen. Even a screen with a gain of 2 throws away half of the light that hits it. Lasers are expensive, so if we can halve the amount of light we need to get 6fL in 3D, then we halve the cost of the lasers. If Posch is right, that will save \$10-15 per lumen. Do the sums and you'll realize that the savings could amount to hundreds of thousands of dollars, potentially making RealD's engineered Precision White

Screen technology, combined with its low-cost glasses and glasses management infrastructure, financially attractive.

The participants were asked about the prices of laser-illuminated projectors or how much retrofitted laser systems will add to the cost of a projector. Posch broke first with his \$10-15/lumen range (for the laser light only). The others clammed up, of course. Thus, to achieve 60,000 lumens with an existing digital projector would add between \$600,000 and \$900,000.

But it's impossible to answer that question with a single number. It will depend what you're buying and how efficient the entire system is. A better question may be "how much for 6fL in 3D on a 70-foot-wide flat screen?" That takes into account system efficiency and the screen.

As with all technology, higher volumes will equal lower prices. First-generation laser-illuminated projectors will be significantly more expensive than projectors in, say, five years. What's the tipping point, what will cause prices to fall? Multiplexes, probably. The panel speculated that multiplex theaters will adopt laser within this time horizon. Also, other high-volume markets that use lasers will contribute to cost reduction. Blue laser prices are already quite low, as they are used in Blu-Ray players as well as medical and automotive applications.

Can giant screens wait five years or more? For many reasons, probably not. Do giant screens want to follow the multiplex market? Could be risky. For their own financial reasons, many theaters need to go digital soon. Buying a digital xenon projection system may be a short game. Laser-illuminated projectors will show up — in limited quantities — in 2014, but expect 2015 to be the roll-out year. How many and whose equipment is still conjecture. It's good for the theaters though to have this healthy competition and choice; it will drive performance up and help keep prices keen. The future is bright. The future is illuminated by lasers.

*Martin Howe is head of giant screen business development at Electrosonic, and was formerly CEO of Global Immersion.*

# Bonnick on the Next-Gen IMAX Digital System

(from **BONNICK** on page 1)

In addition to that, we hired [Kodak's] top 32 engineers, scientists, and Ph.D.s, who now reside in an Imax facility down in Rochester, NY, called **IMAX Rochester, Inc.**

We took this a step further and partnered with **Barco**, who showed both expertise and a willingness to work with us in pushing the envelope and doing a radical design. And, lastly, we brought [Copenhagen's] **Steen Iversen** on board, who some of you may know from Europe, who's working very closely with **Mike Lutz** to poll your input, to understand what is it you actually want in your product offering, rather than trying to guess.

This is what we call a TIR prism. [Holds up prism assembly.] For the last 25 years, every DMD projector has the three DMDs mounted on their face through this piece of glass. And white light from the xenon projector comes in, bounces through filters, and you get a red, green, and blue images bouncing off the chips through the lens.

But there are inherent problems. Lasers already produce red, green, and blue [light]. You don't need [the prism] to do that. And now you're putting through substantially higher light levels than have ever been used before, and the front faces of the chips are literally mounted to the front of the glass. How do you cool the front of the chips?

We decided the best solution was to throw [the prism] in the garbage and mount our chips in free space. Yes, it's radical, but it allows us to maintain a very tight temperature coefficient on these chips or a constant temperature. It's critical if you're going to have a pristine presentation.

I think **Mike [Esch of Christie]** did a great job talking about brightness, so I'm not going to say too much more on that. We're going to continue to produce 22

foot-lamberts, 60 percent more than the DCI spec. We're going to continue to use dual projectors in our solution.

Our image enhancer, which is like a super computer, is being enhanced even further, so we can control brightness levels. It's connected to an industrial camera that looks at the screen as if it were your eyes. So, for example, as your screen gets dirty over the years, the brightness to your

really have to push the envelope. Today, the [xenon-powered] IMAX [digital] system produces the highest contrast in the industry. However, that is still not where we need it to go. The goal and benchmark is obviously IMAX 15/70 film. Our laser solution will be at minimum double that, and we're aiming higher than that.

I can't stress how important and critical this is. You can only achieve these types of levels through a ground-up development, taking advantage of every optical component in the system. You've all been to a digital presentation, and you know when you see black on the screen, it's gray, and you can see the black around it. In our solution, you can't differentiate the two, and that's critically important.

Color gamut's an important thing. Everybody who designs their projector properly will be able to support an extended color gamut. However, an advantage we've got is that we work with the filmmakers. We work from the point of image capture through post-production and into the projector. So we're able to work these

elements all together to ensure that what's showing up on screen is the way that the filmmaker intended it.

One of the benefits we also bring to the table is our digital remastering technology, some of which we are now starting to incorporate right within our image enhancer. Ideally, we want you to capture your content in 15/65, but we know not every filmmaker wants to do that.

For situations where the resolution is less than that or the quality of the image is less than that, DMR is a tool that we make available. And it will now interact with our laser system. There's a commonality that we're creating between the two.

Speckle. Everybody knows speckle's undesirable. We have six pieces of [intellectual property], not including screen shaking [to reduce speckle]. And



*Imax CTO Brian Bonnick with a TIR prism from a conventional digital projector.*

eyes is going to decrease. The only way to know that is for somebody to go in the theater, take a light reading, then turn levels up at the machine. Or to use this fully automated system that calibrates itself every day. And this is one of the key elements of our approach. We want to make sure that not only is your first show pristine but your 1,000th and your 10,000th. We can't be there for every single show.

We are only focusing on [flat] screens over 80 feet with an aspect ratio of 1.43, and obviously, for the domes.

One of the most important things to filmmakers is contrast. I did a demo a year ago. [*Dark Knight* director] **Chris Nolan** came and looked at it, and he was blown away. We were actually surprised; we thought he'd be much more critical.

But to get extremely high contrast, you

screen shaking is not appropriate. I've not yet figured out how to shake a dome screen. Presently, we're looking at employing three of them. We don't think we need more than that, but we have the other two available should we decide that we need to. So we believe we've got this problem addressed.

One very big issue: When you're dealing with dual projectors — which I believe you need in these venues — you're dealing with two lenses that are not absolutely identical to each other; you're dealing with a curved screen; you're dealing with DMD chips that are now substantially smaller than the 2K chips we used before; and you're dealing with massive amounts of heat being put onto these chips. You have temperature instabilities.

The bottom line is you're going to run into pixel drift problems. Using technologies such as warping help. They don't solve the problem, and they also create a lack of fineness of detail.

We have a patent-pending technique where we put two images together.\* Neither image is particularly attractive, but a wonderful thing happens when you combine those two images. They work together, and you get the pristine image. It allows us to offset some of those negative [things] that happen from pixel drift. You can never completely solve it.

Now, a couple other areas I just wanted to touch on here. One is scalable auxiliary content. You have said to us that when you show satellite content, DVDs, Blu-rays, your family camcorder visit to camp, or what have you, that you want the ability to scale the size of the image and locate it wherever you want on the screen. That's integrated into our system.

The other area that was raised as a problem was focus calibration. You're relying on your projectionist to adjust focus, and we all know that that doesn't always happen the best way that it should. Using the industrial camera in our image enhancer, our system automatically calibrates the whole system every single day, more accurately than the human eye can.

Similarly, with the sound, there's a pa-

tented technique that uses microphones located throughout the theater. And that system collects data and makes sure that the sound every single day has been calibrated. We're spending a massive amount of money in this particular area: reliability and presentation, show after show.

And the last thing I just want to touch on is this remote connectivity part. I think everybody's using Network Operations Centers now. In the last two years, we've taken a big twist to it. Rather than receiv-



*Kodak's prototype laser projector (introduced in spring 2011) is the basis for Imax's next-generation projection system.*

ing [messages] from a projection system saying, "I'm sick, and I'm going to do something," we are collecting massive amounts of data every single day from every system. A lot of the data, we haven't even got the slightest idea what to do with it. I can tell you the temperature of the CPU chip on the motherboard. I can't tell you why I'm collecting that.

A recent example that I think sheds light on it is [that] we collect the current rating of fans, and we've recently had problems where fans had failed. We've been able to determine that the current starts to go up before they fail. We're now in a position, as soon as we see a current going up, our service gentleman knows, at the next visit, to change the fan, even though it's still functioning apparently perfectly. This

allows us to improve the quality of presentation and maintain reliability.

If you turn the sound down, we'll give you a phone call and find out why. If a loudspeaker in the back of the room fails, when we calibrate each morning, we'll know exactly which driver circuit went, and so on and so forth. So it gives us fantastic control over this. Presently, we're able to resolve over 90% of all problems remotely in less than 30 minutes, so that's one lost show. And I believe, as we progress with this technology, we'll be able to get farther with it.

And I suppose what everybody wants to know about: we're going to be doing our first demo with our Kodak prototype product this November. Many of you will be invited to come and have a look at it. It will demonstrate that you can't see the difference between room black and blank black on a screen and some other parameters.

Our GT demo system\*\* will be up in our Rochester facility in December timeframe. We'll be showing something on about a 45-foot-wide screen because that's the maximum size of the lab. Mid-next year, we're putting beta systems or field trial systems out into the marketplace with a GT launch at the end of the year and dome to follow shortly thereafter in the 2015 timeframe. Thank you very much.

*\*Bonnick presented a slide (which Imax declined to provide to LF Examiner) that depicted an original, high-res image which had been digitally separated into two versions. Separately neither looked good, but when superimposed they closely reproduced the original. Bonnick is saying that a technique like this will be used to avoid the difficulties of trying to achieve pixel-accuracy when aligning the images from two 4K projectors. The technique is the subject of a 2013 patent application by Steen Iversen, assigned to Imax. It can be seen here: [tinyurl.com/imaxdspat](http://tinyurl.com/imaxdspat).*

*\*\* Note that Bonnick appears to be differentiating between two different systems: The "Kodak prototype" which will be shown to invited guests in Santa Monica in November, and the "GT demo system" which won't be shown until December.*



All films are 3D unless noted, underlined titles are 2D

\* New listing.

Updated information is printed in **bold**.

Unless noted, all films will run about 40 minutes.

Some titles with limited release territories are not listed.

### **The Hobbit: The Desolation of Smaug**

WingNut Films; distributor: Warner Bros.; director: Peter Jackson. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 13. DMR.

### **Space: Unraveling the Cosmos \***

An epic 3D journey of exploration to develop a greater understanding of space. 3net Studios; distributor: K2 Communications; director: Tom Cosgrove; producers: Don Bland, Mike Dorsey; score: Joel Langley; narrator: Mike O'Meara; executive producer: Tom Schmidt. Shot in 5K. Release: late 2013.  
– The film is complete.

### **Wonders of the Arctic** (formerly Polar Quest)

Giant Screen Films, Science North; distributor: Giant Screen Films; director, writer: David Lickley; producers: David Lickley, Don Kempf; DP: Dylan Reade; score: Amin Bhatia; executive producer: Brenda Tremblay. Release: Feb. 6, 2014.  
– Principal photography is complete.

### **300: Rise of an Empire**

Legendary Pictures; distributor: Warner Bros.; director: Noam Murro. Cast: Lena Headey, Eva Green, Sullivan Stapleton, Rodrigo Santoro, David Wenham. 2D. Release: March 7, 2014. DMR.

### **All You Need is Kill**

3 Arts Entertainment; distributor: Warner Bros.; director: Doug Liman. Cast: Tom Cruise, Emily Blunt, Bill Paxton, Marianne Jean-Baptiste. 2D. Release: March 14, 2014. DMR.

### **D-Day: Normandy 1944**

N3D Land Productions; distributor: 3D Entertainment Distribution; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: **Christophe Grellet**; script: Pascal Vuong; executive produc-

ers: Catherine and Pascal Vuong. Shot in 5K. Release: March 2014.

- CGI and SANDDE animation has started.
- Principal photography is complete.

### **Patagonia 3D: Into the Wild** (wt)

3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score: Christophe Jacquelin. Release: March 2014.  
– Six filming expeditions have been completed.  
– Principal photography is complete.

### **Deepsea Challenge 3D**

Earthship Productions; distributor: National Geographic; director: James Cameron; producers: James Cameron, Brett Popplewell; DP: Jules O'Loughlin. Release: April 4, 2014.  
– In final editing.

### **Electropolis** (wt)

Melrae Pictures; distributor: National Geographic; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; script: Shane Colton. Release: Spring 2014.

### **Great Apes 3D**

Visionquest Entertainment, nWave Pictures, Liquid Interactive; distributor: nWave Pictures Distribution; director: Jeremy Hogarth; producer: Norm Wilkinson; script: Charlie de Salis, Norm Wilkinson, Holly Carroll, Graeme Duckham, Jeremy Hogarth; DP: Mark Lamble. Cast: Holly Carroll. Release: Spring 2014.

### **In Saturn's Rings**

SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Spring 2014.  
– Film is 75% complete.

### **Island of Lemurs: Madagascar**

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Douglas; DP: Dylan Reade. Release: Spring 2014.

### **Walking With Dinosaurs 3D**

BBC Earth; distributor: BBC Earth, Giant Screen Films; Release date: Spring 2014

### **Godzilla**

Legendary Pictures; distributor: Warner Bros.; director: Gareth Edwards. Cast: Aaron Taylor-Johnson, Bryan Cranston, Elizabeth Olsen, Ken Watanabe, Juliette Binoche, David Strathairn. 2D. Release: May 16, 2014. DMR.

### **Transformers 4**

Di Bonaventura Pictures; distributor: Paramount Pictures; director: Michael Bay. Cast: Mark Wahlberg, Nicola Peltz, Stanley Tucci, Kelsey Grammer, Peter Cullen. Release: June 27, 2014. DMR

### **Micro Monsters 3D: A Visit to the World of Insects**

Atlantic Productions; distributor: tba;. Producers:

Anthony Geffen, Sias Wilson; writer: David Attenborough; executive producer: Anthony Geffen. Release: June 2014.

### **Hidden Kingdom**

BBC Earth; distributor: BBC Earth, Giant Screen Films; director: Mark Brownlow; DPs: Jonathon Jones, Rod Clark, Kevin Flay, Tim Shephard, Rob Hollingsworth; score: Ben Foster; executive producers: Neil Nightingale, Mike Gunton. Release date: September 2014  
– Principal photography is complete. Post production is under way.

### **Leonardo da Vinci**

Camera Lucida Productions; distributor: tba; director, producer, writer: François Bertrand; executive producer: Camera Lucida Productions. Release: Fall 2014.

### **Interstellar**

Paramount Pictures; distributor: Paramount Pictures; director: Christopher Nolan. Cast: Jessica Chastain, Anne Hathaway, Matthew McConaughey, Michael Caine. 2D. Release: Nov. 7, 2014. DMR

### **The Hobbit: There and Back Again**

WingNut Films; distributor: Warner Bros.; director: Peter Jackson. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 13, 2014. DMR.

### **Pandas: A Journey Home** (formerly Giant Pandas)

Oxford Scientific, National Geographic; distributor: National Geographic; director: Nicholas Brown; producer: Carolyn Hawkins; DPs: Chris Openshaw, Robin Cox; script: Nigel Levy; score: Samuel Sim; executive producers: Jeremy Bradshaw, Claire Birks. Narrator: Joely Richardson. Release: 2014.  
– Principal photography is complete. Post production is under way.

### **Panama: A Land Divided, a World United**

Large Screen Cinema; distributor: tba; director: Keith Melton; producer: Gordon Bijelonic; associate producer: Jeffrey Kirsch; DP: Reed Smoot. Release: 2014.

### **Wild Antarctica 3D** (wt)

Giant Screen Films, Oceans 8 Productions; distributor: Giant Screen Films, D3D Cinema; director: John Bowermaster. Release: **Late 2014**.

### **Galapagos 3D** (wt)

Colossus Productions; distributor: nWave Pictures Distribution; director: Martin Williams; producer: Anthony Geffen; DPs: Paul Williams, Simon De Glanville; script: David Attenborough; score: Joel Douek. Release: Feb. 7, 2014.  
– The film is currently in post-production.

### **Humpback Whales** (wt)

Dec '13	Jan '14						Jul '14			
<b>Hobbit2</b>	<b>WOTA</b>	<b>300R</b>	<b>DSC3D</b>	<b>Godz</b>	<b>Trans4</b>					<b>HidKing</b>
		<b>AYNIK</b>			<b>MM3D</b>					
<b>Space</b>		<b>D-Day</b>	<b>Elec</b>	<b>ISR</b>	<b>WWD</b>					
		<b>Patag</b>	<b>Apes</b>	<b>IOLM</b>						

Jan '15

Jul '15

Jan '16

Interst **Hobbit3****HbWhale Oceans**  
**MOWA****ECTA****Pandas** **Panama**  
**WA****SOTRG**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: February 2015.

### **The Magic of Wild Africa**

BBC Earth, Reliance Entertainment; distributor: BBC Earth, Giant Screen Films; directors: Patrick Morris, Neil Nightingale; producers: Neil Nightingale, Myles Connolly; DPs: Mark Deeble, Robin Cox, Simon Werry, Jamie McPherson, Rod Clarke, Doug Anderson, Sophie Darlington, John Shire, Tim Shepherd; executive producer: Amanda Hill. Release: Early 2015.

### **Oceans 3D (wt)**

3D Entertainment Films; distributor: 3D Entertainment Distribution; director: **Jean-Michel Cousteau**; producers: François Mantello, Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jacquelin. Cast: **Jean-Michel Cousteau**.

Release: March 2015.

- October: One-month shooting expedition in Fiji with Jean-Michel Cousteau and team.

### **Secrets of the Royal Garden** (formerly *The Kingdom of Plants*)

Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: Spring 2015.

- Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

### **Everest: Conquering Thin Air** (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown,

Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. Release: May 2015.

- Filming at Everest Base camp, originally planned for this year, has been delayed to May 2014.



L to r: Director Greg MacGillivray, stereographer Dylan Reade, and line producer Neal Allen, filming for *Journey to the South Pacific* in Raja Ampat, Indonesia.

## New Films at the GSCA Conference

<b>Dragons: Real Myths and Unreal Creatures</b>	
Productions Thalite Release Date: 6/1/2013 Format: 3D Length: 40 min.	For thousands of years, dragon mythology has existed across many cultures and continents, inspiring stories of terror, heroics, majesty, and national pride. If dragons are just creatures of legend, how could these stories have emerged at different times in ancient Babylon, Greece, Asia, and medieval Europe? To answer this question, follow the unique tale of a dreamer and a scholar who share an unusual bond. The pair explore how dragons have influenced our culture, our art and literature, and our dreams, and they discover that these legends have some basis in reality.
<b>Galapagos 3D</b>	
Atlantic Productions Release Date: 2014 Format: 3D Length: 40 min.	The story of life on earth is one of our greatest mysteries. How did such variety and wonder develop? Fortunately, there is a place where this mystery has been unraveled. It's the site of the planet's greatest natural experiment — a living laboratory where life has played out in isolation from the rest of the world. That place is Galapagos. The result is the most remarkable collection of flora and fauna on the planet, set against the backdrop of a stunning yet unforgiving tropical paradise. This film captures the beauty, diversity, and strangeness of the Galapagos in a way never seen before, providing an immersive ringside perspective.
<b>Great White Shark</b>	
Yes/No Productions Release Date: 5/24/2013 Format: 3D Length: 40 min.	Misrepresented, maligned and misunderstood, the great white shark is an iconic predator: the creature we love to fear. <i>Great White Shark 3D</i> will explore the great white's place in our imaginations, in our fears, and in the reality of its role at the top of the oceanic food chain. Shot on location in South Africa, New Zealand, Mexico, and California, the film looks to find the truth behind the mythic creature forever stigmatized by its portrayal in the world's first blockbuster movie, <i>Jaws</i> . <i>Great White Shark 3D</i> concludes the oceanic trilogy begun by <i>Wild Ocean</i> and <i>The Last Reef</i> , and brings nature's greatest predator to giant-screen 3D as never before.
<b>Hidden Universe 3D</b>	
December Media Release Date: 6/30/2013 Format: 3D Length: 37 min.	The giant screen documentary adventure <i>Hidden Universe 3D</i> takes audiences on an extraordinary journey deep into space in the cinematic medium that transports audiences like no other. The deepest reaches of our universe are brought to life with unprecedented clarity through real images captured by the world's most powerful telescopes — tools that are expanding human knowledge and fundamentally changing the way we see the universe. Mesmerizing, high-resolution 3D images of space allow audiences to explore the earliest galaxies and travel the terrain of Mars; witness images of distant celestial structures including stunning new views of the sun; and peer deep inside the universe's most mysterious nebulae where stars are born
<b>Island of Lemurs: Madagascar</b>	
Warner Bros. Release Date: 4/30/2014 Format: 3D Length: 40 min.	<i>Island of Lemurs: Madagascar</i> is the story of Madagascar's weirdly wonderful lemurs and one woman's heroic quest to save them from extinction. Starring adorable, dazzling creatures never before seen in IMAX, <i>Island of Lemurs: Madagascar</i> is a journey to the most exotic corner of our planet where humanity, wildlife, and science forge an unforgettable adventure.
<b>Jerusalem 3D</b>	
Cosmic Picture Release Date: 9/12/2013 Format: 3D Length: 40 min.	Jerusalem is home to some of the most sacred sites in the world for Jews, Christians, and Muslims. Put together, the followers of these three religions make up nearly 4 billion people — over half our population. Even those who aren't religious recognize Jerusalem as a wellspring of events and stories that shaped Western civilization. How did this small city on a hill become so pivotal in human history? Why does it still matter to us?
<b>Kenya 3D: Animal Kingdom</b>	
3D Entertainment Films Ltd. Release Date: 3/1/2013 Format: 3D Length: 40 min.	Embark on an epic journey in the most spectacular wildlife sanctuary on earth in <i>Kenya 3D: Animal Kingdom</i> . Meet Ntulesai and Ntukai, two young Masai warriors, and follow them on their ritual safari before taking part in an extraordinary traditional ceremony. Discover the region's famous fauna in their natural habitat, including the Big Five — lions, elephants, Cape buffalo, leopards, and black rhinos — as well as giraffe, hippos, cheetahs, and many more! Through stunning, never-before-seen 3D photography shot exclusively in the wild, experience a truly unique adventure in the very heart of Africa.
<b>Mysteries of the Unseen World</b>	
National Geographic Cinema Ventures Release Date: 11/1/2013 Format: 3D Length: 40 min.	<i>Mysteries of the Unseen World</i> will allow viewers to see things not visible to the naked eye, thanks to the film's innovative use of high-speed and time-lapse photography, electron microscopy, and nanotechnology. The audience will be taken into the microscopic world once reserved only for scientists to see a whole new universe of things, events, and creatures. Visually stunning and rooted in cutting-edge research, <i>Mysteries of the Unseen World</i> will be available in 3D and 2D, 15/70 and digital formats.
<b>Napa Valley Dreams</b>	
Singular Entertainment Release Date: 5/15/2013 Format: 2D Length: 40 min.	<i>Napa Valley Dreams</i> uncovers a slice of the American Dream in the intimate setting of Napa Valley. Its people reveal their stories in the context of the light, color, and geological turmoil of this earthy yet ethereal place. Adventure and pain, struggle and harvest, all combine in a tale of uncommon beauty that connects people to place and soil to soul.
<b>Paragliding 3D</b>	
Miro Productores Release Date: 10/20/2013 Format: 3D Length: 38 min.	Fly through the beautiful mountains of Mexico as you learn the behavior of clouds, wind, and the secrets of birds. Promoting integration, adaptation, and connection with nature and the planet, five climbers and entrepreneurs explore an impossible world that only the eagles and the birds know. Through fun, adventure, and accurate science, including meteorology, physics, aerodynamics, and ecology, audiences will experience amazing natural phenomena. Follow these paragliding pilots as they share their stories and the risks and joys of learning to fly.
<b>Patagonia 3D</b>	
3D Entertainment Films Ltd. Release Date: 3/31/2014 Format: 3D Length: 38 min.	3D Entertainment Distribution takes you into the wilds of the southernmost region of South America: Patagonia! Explore one of the most remote and pristine locations on Earth, home to prolific and unique biodiversity: penguins, llamas, orcas, right whales, dolphins, sea lions, and elephant seals.
<b>Penguins 3D</b>	
Atlantic Productions Release Date: 5/24/2013 Format: 3D Length: 39 min.	Narrated by David Attenborough, <i>Penguins 3D</i> celebrates the destiny of a very special king penguin, who returns to his birthplace in the sub-Antarctic. Known as Penguin City, the island is home to hundreds of albatrosses, fur seals, and brawling elephant seals — as well as six million penguins! Somehow our hero must earn his place among the island inhabitants and fulfill his destiny by finding a mate and raising a family. What follows is the story of the most challenging time in a king penguin's life, when he is driven to nurture and defend his offspring against harsh weather and fierce predators.
<b>Soldiers' Stories</b>	
Kallist Media Release Date: 11/11/2013 Format: 3D Length: 30 min.	<i>Soldiers' Stories</i> is timeless tale of conflict and the mental and physical toll that battle takes on individuals and society. Told through the eyes and words of real soldiers, <i>Soldiers' Stories</i> knits together modern soldiers with World War I by telling the "grunt eye" view of what being a soldier is all about. The film was completed over 18 months and features painstakingly restored original 3D images from the time, and the narration of Academy Award-winning veteran actor Mickey Rooney. The film is available for short-term rentals for Veteran's Day and is available in all formats, including 15/70mm.
<b>Titans of the Ice Age</b>	
Giant Screen Films Release Date: 1/25/2013 Format: 3D Length: 38 min.	<i>Titans of the Ice Age</i> transports viewers to the beautiful and otherworldly frozen landscapes of North America, Europe, and Asia 10,000 years before modern civilization. Dazzling computer-generated imagery brings this mysterious era to life — from saber-toothed cats and giant sloths to the iconic mammoths, giants both feared and hunted by prehistoric humans. The magic of the giant screen reveals the harsh and beautiful kingdom of these titans: an ancient world of ice, the dawn of our ancestors, a time when humans fought for survival alongside majestic woolly beasts. As our climate continues to warm and human encroachment threatens the existence of thousands of species, could the megafauna of our millennia — elephants, bison, tigers — be lost to time like their Ice Age cousins?
<b>Watermelon Magic</b>	
Spring Garden Pictures Release Date: 10/31/2013 Format: 3D Length: 40 min.	International audiences will delight in this nearly wordless burst of color and music that draws inspiration from film classic <i>The Red Balloon</i> , enchanted by the story of young Sylvie in her magical garden. Weaving together documentary and narrative elements, <i>Watermelon Magic</i> chronicles a season on the family farm, as Sylvie grows a patch of watermelons to sell at market. Constructed entirely from high-resolution still photos, this film employs a dynamic style of varying shutter-burst frame rates with stunning time-lapse sequences, to captivate young and old audiences alike.

## Films In Production

<b>D-Day: Normandy 1944</b> N3D Land Production Release Date: 3/31/2014 Format: 3D Length: 44 min.	<i>D-Day: Normandy 1944</i> takes advantage of the giant screen to explain and show, in the most creative and impressive way, how the fate of the present-day world has been played, not only on D-Day but months, even years before; not only on the beaches in Normandy but everywhere in the world, especially in England and North America; not only by hundreds of thousands of soldiers but by civilians, too. From November 1943 to the end of August 1944, audiences will know how these "Days Changed the World."	<b>Ender's Game</b> Summit Entertainment Release Date: 11/1/2013 Format: 2D Length: 120 min.	In the near future, a hostile alien race has attacked Earth and the International Military are training only the best young children. Ender Wiggin, a shy, but strategically brilliant boy, quickly and easily masters increasingly difficult war games, distinguishing himself and winning respect amongst his peers. Ender is soon ordained as the military's next great hope, resulting in his promotion to Command School. Once there, he's trained by Commander Mazer Rackham to lead his fellow soldiers into an epic battle that will determine the future of Earth and the human race.
<b>Deepsea Challenge</b> Lightstorm Entertainment Release Date: 4/4/2014 Format: 3D Length: 40 min.	<i>Deepsea Challenge</i> follows the dramatic story of Academy Award-winning director James Cameron's personal odyssey as he undertakes an expedition of historic proportions, fraught with extreme personal danger and characterized as more difficult than sending a man to the moon, to the bottom of the Mariana Trench. The film will focus as well on the science that has come out of the dive.	<b>Everest: Conquering Thin Air</b> MacGillivray Freeman Films, Inc. Release Date: 1/31/2016 Format: 3D Length: 40 min.	One critically ill hospital patient lives. Another dies. Why? An international team of doctors, scientists, and filmmakers embarks on a three-month mission to conduct a series of medical experiments on the world's tallest mountain. The team documents the expedition as they undertake the largest high altitude medical study ever conducted to understand how we adapt to oxygen deprivation. They're joined by Araceli Segarra and Jamling Tenzing Norgay, the heart and soul of Everest, at the scene of their successful 1996 climb.

<b>Forest of Dreams 3D: Yakushima</b> Golden Gate 3D Release Date: 2014 Format: 3D Length: 40 min.	In Southern Japan lies a small island that has been a source of dreams to the people of Japan for countless generations, including Academy Award-winner Hayao Miyazaki — the landscape directly inspired the setting for his highly acclaimed film, <i>Princess Mononoke</i> . <i>Forest of Dreams 3D: Yakushima</i> examines the island's rich history and uncertain future. With mountain peaks that soar almost 2,000 meters from the ocean, the island is an enchanting world populated with beautiful 3,000-year-old trees, twisted and shaped by nature over the millennia.	<b>The Magic of Wild Africa</b> BBC Worldwide Release Date: 3/31/2015 Format: 3D Length: 40 min.	Come with us on a spectacular 3D ride across, over, through, and within the most dramatic continent on Earth: Africa. Our guide through this enchanted kingdom is the giver of life itself — water. Water crafts wild Africa from its jungles to its deserts, conjuring up life wherever it journeys on its eternal continental cycles...travelling above the plains on seasonal winds, cascading along raging rivers, or sheltering coral cities. The wilds of Africa are born of water—it dictates the character of the entire continent and will lead us through an epic 3D visualization of the great water cycle, as it relates to African wildlife. Each audience member will feel right at the heart of the action, whether it's amongst a million dancing flamingos, a family of gentle gorillas, or a herd of swimming elephants. Africa 3D—a magical journey through the heart of the wildest place on earth.
<b>Great Apes</b> Visionquest Entertainment International Pty Ltd Release Date: 3/31/2014 Format: 3D Length: 45 min.	<i>Great Apes 3D</i> brings us face to face with some of the world's rarest and most extraordinary primates: chimpanzees, bonobos, orangutans, and the magnificent mountain gorillas. <i>Great Apes 3D</i> features the personal journey of Holly Carroll, a passionate zoologist, as she explores the dense rainforests and remote jungles of Africa and Indonesia to study the lives of these intelligent and curious animals. Walking in the footsteps of her own lifelong heroes, Dr. Dian Fossey and Dr. Jane Goodall, our scientist captures the emotional connection we all have to the great apes in this up-close look at their behaviors, and uncovers the challenges they face in an increasingly threatened habitat.	<b>Micro Monsters 3D: A Visit to the World of Insects</b> Atlantic Productions Release Date: 6/30/2014 Format: 3D Length: 40 min.	In this revolutionary film, the marvelous adaptability of the most successful group of animals on the planet is revealed. Using pioneering macroscopic 3D techniques, we explore in unparalleled detail the intricate, sophisticated behaviors of these fascinating creatures and the complexity of the environments they build and inhabit, in a world normally hidden from the human eye. From armies of killer ants to spiders weaving silken trap doors, ferocious scorpions with paralyzing stings and beetles shooting boiling chemicals at their enemies, bees communicating with a waggle dance and assassin bugs that clothe themselves in their victims' corpses, David Attenborough will — for the first time in stereoscopic 3D — take viewers deep into the macroscopic world of bugs.
<b>Hidden Kingdoms</b> BBC Worldwide Release Date: 9/30/2014 Format: 3D Length: 40 min.	This is a world most of us never see, a world beneath our feet — one where life is lived at an extraordinary intensive pace, where everything we know seems turned on its head. And it's a world inhabited by superheros! This is the story of a day in the life of two of them: a scorpion mouse and a chipmunk. Staged in the burning desert of the wild west and the wild woods of the frozen north, for each of them this will be a day they never forget as they are forced to grow up fast when they find themselves alone for the first time. It's a story of drama, danger and courage, of insight and revelation.	<b>Night at the Natural History Museum, A</b> Atlantic Productions Release Date: 9/30/2015 Format: 3D Length: 40 min.	The sun sets on another busy day at the Natural History Museum in central London. The doors are closing and hordes of chattering children are making their way down the steps. Inside, wardens are turning off the lights. As the doors lock, a pterodactyl carved into the brickwork outside twitches its wings. Trilobites engraved into the air vents break free and drop into the puddles outside. Something magical is happening. Indoors, the famous diplodocus nods his acknowledgement to tonight's visitor, David Attenborough. <i>A Night in the Natural History Museum</i> is an enchanting feature special presented by David Attenborough. With the BAFTA-award winning team whose tool-kit combines spectacular CGI effects with real life, David will explore the Natural History Museum at night as the artifacts wake into action.
<b>Hobbit: The Desolation of Smaug</b> Warner Bros. Release Date: dsf Format: 3D Length: 120 min.	After successfully crossing over (and under) the Misty Mountains, Thorin and company must seek aid from a powerful stranger before taking on the dangers of Mirkwood Forest — without their wizard. If they reach the human settlement of Lake-town it will be time for the hobbit Bilbo Baggins to fulfill his contract with the dwarves. The party must complete the journey to Lonely Mountain and burglar Baggins must seek out the secret door that will give them access to the hoard of the dragon Smaug. Where has Gandalf got off to? And what is his secret business to the south?	<b>Ocean Planet</b> MacGillivray Freeman Films, Inc. Release Date: 2/28/2016 Format: 3D Length: 40 min.	See the ocean through the eyes of astronauts and aquanauts in <i>Ocean Planet 3D</i> . Rocket to the International Space Station and submerge to deep sea depths with the Aquarius Undersea Lab. This giant-screen documentation of the collaborative study of the sea from above the atmosphere to far below the surface will expand the <i>One World One Ocean</i> series by creating a more comprehensive portrait of Earth. The ocean is the key to making our blue planet live, and we understand it more completely when viewing it from the perspective of space.
<b>Humpback Whales 3D</b> MacGillivray Freeman Films, Inc. Release Date: 2/1/2015 Format: 3D Length: 40 min.	From the clear turquoise waters of the South Pacific to Africa, Hawaii, and Alaska, this ocean adventure will reveal what we know about this giant mammal and what mysteries scientists are determined to solve. More than 100,000 humpbacks live and travel off our shores. Incredibly curious, they have established a bond with man — their remarkable steward and greatest threat.	<b>Oceans 3D</b> 3D Entertainment Films Ltd. Release Date: 3/31/2015 Format: 3D Length: 40 min.	Every underwater creature is a predator. The bigger fish eats the smaller fish. From the Biminis to Indonesia, discover the ocean food chain through spectacular macro photography of the microscopic underwater world, as well as astonishing sequences of larger predators.
<b>The Hunger Games: Catching Fire</b> Lionsgate Release Date: 11/22/2013 Format: 2D Length: 120 min.	<i>The Hunger Games: Catching Fire</i> begins as Katniss Everdeen has returned home safe after winning the 74th Annual Hunger Games along with fellow tribute Peeta Mellark. Winning means that they must turn around and leave their family and close friends, embarking on a "Victor's Tour" of the districts. Along the way, Katniss senses that a rebellion is simmering, but the Capitol is still very much in control as President Snow prepares the 75th Annual Hunger Games (The Quarter Quell) — a competition that could change Panem forever.	<b>Pandas: A Journey Home</b> Oxford Scientific Films Release Date: 2014 Format: 3D Length: 40 min.	Join us as we travel to the mystical Wolong Valley in China and venture behind closed doors at the Research Centre for the Wild Panda. With unprecedented access, Oxford Scientific Films reveals the secrets of panda breeding and discovers that the Chinese are on the brink of achieving an extraordinary environmental turnaround.
<b>In Saturn's Rings</b> SV2 Studios Release Date: 4/30/2014 Format: 2D Length: 44 min.	Fly through space and explore the wonders of the universe as science meets art on the giant screen. Created from over one million real photographs from space missions and historical sources, all animated to full motion, audiences will journey from the Big Bang to the awe-inspiring rings of Saturn. In <i>Saturn's Rings</i> showcases stunning, rarely seen, and newly processed images from humanity's space missions, including Cassini-Huygens, Apollo, Voyagers 1 & 2, Hubble, Solar Dynamics Observatory, Messenger, Lunar Reconnaissance Orbiter, and many more. The result is a ground-breaking visual epic that is the closest experience to flying through space and time possible without a personal spacecraft. Set to powerful music and dense sound design, <i>In Saturn's Rings</i> appeals to the great human yearning to explore, to question, to discover.	<b>Secrets of the Royal Garden</b> Atlantic Productions Release Date: 3/31/2015 Format: 3D Length: 40 min.	There's a secret world around us that we take for granted, because our puny human senses are too weak to comprehend it. But when sped-up in stunning time-lapse filming and seen up close with macro, the kingdom of plants pulses and quivers, as its denizens race with each other towards the sun and compete aggressively for space and light. We go from our time-scale to theirs and see them with "insect vision," revealing hidden patterns on flowers, and how they manipulate humans and animals with subtle scents and tempting fruits.
<b>Journey to the South Pacific</b> MacGillivray Freeman Films, Inc. Release Date: 11/27/2013 Format: 3D Length: 40 min.	Filmed in the heart of the Coral Triangle, amid the pristine coral reefs of Indonesia's Raja Ampat archipelago, the documentary adventure <i>Journey to the South Pacific</i> transports audiences to an underwater Eden where exotic marine life flourishes. Leatherback turtles, whale sharks, and manta rays thrive here in the most bio-diverse marine ecosystem in the world. <i>Journey to the South Pacific</i> immerses viewers in this underwater wonderland for close-up encounters with the curious walking shark, stealthy coconut octopus, and ferocious tiger mantis shrimp. A tale of celebration and renewal, hope and determination, <i>Journey to the South Pacific</i> brings to life the extraordinary ocean life and the human stories from this unique part of the world, revealing that we are all islanders on this ocean planet we call home.	<b>Smart Cities 3D</b> Golden Gate 3D Release Date: 2014 Format: 3D Length: 46 min.	With the latest in 3D cinema capture and computer graphics, <i>Smart Cities 3D</i> will take you on an awe-inspiring exploration of the revolutionary technologies, people, and solutions that are building the cities of the future. Imagine a future where humankind has successfully met the challenges of our relentless mass urbanization with cities that can actually think for themselves. <i>Smart Cities 3D</i> will take you to a world of ubiquitous computing and the future of the human habitat.
<b>Leonardo da Vinci</b> Camera Lucida Productions Release Date: 9/30/2014 Format: 3D Length: 40 min.	Between 1487 and 1490, Leonardo da Vinci drew numerous flying machines, among them the very beginnings of a helicopter. Five centuries later, the most serious engineers are working on the design of a flying bike. During those five centuries <i>Mona Lisa</i> has remained the most beautiful portrait in the world. How did Leonardo's masterworks and research last for centuries? Why does this mysterious man influence today's artists and engineers? <i>Leonardo da Vinci 3D</i> will reveal the similarities between our time and the Renaissance.	<b>Wonders of the Arctic (formerly Polar Quest)</b> Science North Release Date: 2/28/2014 Format: 3D Length: 40 min.	Our ongoing quest to explore and come to terms with the Arctic is presented in the context of the crucial role that ice plays in the north. Ice is to the Arctic as trees are to the rainforest. It is the underpinning of the ecosystem, the foundation upon which the animals and plants of the north depend. We meet an ice scientist who lives and works with the Inuit, blending their traditional knowledge with modern scientific methods. We travel to the town of Churchill, Manitoba, polar bear capital of the world, where the people have turned a feared predator into a revered asset. Underlying all these stories are the changes that are quickly overtaking the people and animals who have adapted over thousands of years to this land of ice and snow.

# Films In Development

<b>Amazon Adventure</b> SK Films, Inc. Release Date: 2015 Format: 3D Length: 40 min.	Journey along the wild Amazon with one of the greatest naturalists and explorers who ever lived, but who is largely unknown. Henry Bates spent 11 years in the rainforest in the most bio-diverse location on earth. He traveled to remote places with a guitar and a red-faced monkey, almost died numerous times, and by 1860 had documented 8,000 new species! Oh, yes, and he also discovered mimicry, the amazing phenomenon whereby animals take on the look of other animals to deceive predators and survive in a competitive world -- providing the "beautiful proof" of natural selection. In the spirit of SK's hit new film <i>Flight of the Butterflies 3D</i> , nature is extraordinary and science is adventure, just waiting to be discovered and advanced.	<b>Just Listen 3D</b> Foxfire Interactive Corporation Release Date: 11/30/2013 Format: 3D Length: 40 min.	<i>Just Listen</i> combines a unique set of experiences within the theater environment: giant-screen video, streamed audio, interactive media, Big Data, and live performance. <i>Just Listen</i> will take audiences on an extraordinary scientific journey into the pulsating sounds of our planet. Fly through the echolocation world of bats, swim with singing humpbacks, and decipher the language of the bottle-nose dolphin. Explore the cultural diversity of human communication, music, and noise. A fully immersive giant-screen experience accompanied by groundbreaking sound design, this program is a feast for the ears and the eyes.
<b>Blue Whale Journey 3D</b> 3D Nature Films Release Date: 2014 Format: 3D Length: 40 min.	Soaring in submersibles through the cavernous waters of the deep, a stealth-like operation travels for the first time to the graveyard in the sea of the majestic blue whales. Circling around and through the massive tunnel of ghostly skeletal bones, the untold story of this king species gives credence to a journey that has occurred for over 40 million years. Then, in one of the grandest examples of evolution, paleontologists uncover proof of the whales' transition from land to the sea within the fossilized remains across the oceans and within the blowing sands of a massive desert tomb. In a dreamscape of unparalleled beauty, the blue whales promise to tantalize as the biggest creature ever coming to the world's biggest screens.	<b>Kitty Hawk</b> Flyers Productions Release Date: 2014 Format: 3D Length: 40 min.	<i>Kitty Hawk</i> is the epic story of the Wright Brothers and their against-all-odds invention of the world's first airplane. These are perhaps the most famous brothers in history -- just say "Wright Brothers" and people of all ages around the world know exactly who they are. But very little is known about how they achieved what many at the time thought impossible. In perhaps one of the great underdog stories of all time, two bicycle mechanics from Dayton, Ohio, used what little resources they had to accomplish in four years what the most powerfully funded governments in the world were unable to achieve in decades of trying -- and forever changed the world.
<b>Bug Kingdom</b> BBC Worldwide Release Date: 9/30/2014 Format: 3D Length: 40 min.	Experience life on a beautiful English country estate from the perspective of a bumblebee queen and a fantastical cast of other characters -- tiny creatures in a giant world. The story that unfolds is a truly dramatic one, with heroes and villains, surprises and setbacks. Using revolutionary 3D camera systems, we journey to a place you cannot see with human eyes, as we follow our queen in her struggle to become a parent and raise the next generation of kings and queens. This film will open your eyes to the vital importance of bugs to us humans, as we witness the ways in which the bumblebee queen and other insects, work their natural magic around the country estate.	<b>Moon</b> Camera Lucida Productions Release Date: 2/28/2015 Format: 3D Length: 40 min.	Without the Moon, life could not have appeared and developed on Earth. Like the pendulum of an extraordinary clock, the Moon stabilizes the Earth on its axis, dictating its rhythm to everything alive. Thanks to the Moon, ocean waters follow the pace of the tide, continents vibrate through seasons, and the night kingdom is brought to life under the light of this giant spotlight. As a universal symbol and a source of fascination, the Moon is present in every civilization, at all latitudes. This scientific tale unveils the Moon's rhythm, intimately linked to humanity's destiny.
<b>Chuuk Lagoon 3D</b> N3D Land Production Release Date: 2015 Format: 3D Length: 40 min.	On February 17, 1944, a sheltered body of water in the central Pacific was the scene of a massive attack launched by the U.S. Navy against the Japanese as a revenge for Pearl Harbor: Operation Hailstone. Today, deep in the water of Chuuk Lagoon in Micronesia, lie more than 300 shipwrecks, "Zero" aircraft, tanks, guns, and other military equipment. The underwater exploration of this unique sanctuary in the world by three survivors is the opportunity for them to remember the past and to establish a sincere friendship long after the toughest hours of war. Through this touching encounter, <i>Chuuk Lagoon 3D</i> brings to the audience more than a story but an act of peace where nature sets us a good example by transforming these objects of death in a pure and vibrant beauty.	<b>People of the Dreamtime: Australia's Ancient Past</b> Living Pictures Pty Ltd. Release Date: 9/30/2015 Format: 3D Length: 40 min.	<i>People of the Dreamtime</i> is the untold story of humankind's original pioneers. More than 50,000 years ago, well before humans reached America or dominated Europe, people journeyed to the planet's harshest habitable continent and thrived, creating a continuous culture stretching back ten times the antiquity of ancient Egypt. Our film travels across Australia, revealing a giant canvas housing millions of prehistoric paintings, engravings, and archaeological sites.
<b>DNA Key, The</b> Flyers Productions Release Date: 2014 Format: 3D Length: 40 min.	"Where did I come from?" We have searched for an answer to this question since the inception of our earliest thoughts. Our inquisitive journey has taken many turns, but the amazing molecular story taught by DNA has proven to be the most crucial discovery to date. This powerful molecule, shared by nearly every living organism, is the true essence of who we are and what we have and will become. Theories about our origins have evolved throughout the centuries. We will take our audience on that journey of discovery which will ultimately reveal the hows, whys, and whats of being human.	<b>Robots 3D</b> National Geographic Cinema Ventures Release Date: 2014 Format: 3D Length: 40 min.	<i>Robots</i> is an exciting, engaging 3D film that tells the stories of cutting-edge science of robotics, artificial intelligence, and emergence in a way that will inspire children to become scientists and engineers.
<b>Expedition Chesapeake</b> Whitaker Center for Science and the Arts Release Date: 2016 Format: 3D Length: 42 min.	The Chesapeake basin is one of the most extensive and important watersheds in North America, stretching from Lake Otsego in upstate New York to the mouth of the Chesapeake Bay in Virginia. Home to 17 million people, it encompasses 64,000 square miles and over 100,000 rivers and streams that eventually flow into the Chesapeake Bay, where their fresh water mixes with the sea to create one of the richest estuaries on Earth. Hosted by wildlife biologist and Emmy Award-winner Jeff Corwin, <i>Expedition Chesapeake</i> takes audiences on a journey of discovery featuring an eclectic group of stars, including the blue crab, the river otter, the osprey, and a giant salamander called the hellbender.	<b>Sharks! Rulers of the Seas in 3D</b> BBC Worldwide Release Date: 3/31/2016 Format: 3D Length: 40 min.	This is the definitive story of the shark, told through an exploration into the deepest corners of the oceans, brought into super-reality through the immersive power of 3D. Our film takes the audiences on a spectacular journey, from shallow reefs and river-mouths and into the extreme -- beyond the drop off. Sharks have outlived the dinosaurs, survived two mass extinctions, and remain the ocean's apex predators. They have dominated every niche of our blue planet. However, just as we're discovering the secrets behind their 400 million years of oceanic supremacy, their numbers are in fast decline. Will a deeper understanding of their vital role in the ocean's ecosystem prevent the total disappearance of one of our planet's most finely tuned evolutionary masterpieces?
<b>Extreme Weather</b> National Geographic Cinema Ventures Release Date: 2015 Format: 3D Length: 40 min.	<i>Extreme Weather</i> comes to us from famed storm chaser Sean Casey. This dramatic and exciting film will take us inside hurricanes, lightning and tornadoes, drought and floods. We will see lightning move in a slow-motion dance, and travel on a groundbreaking mission to record the first vertical scans of a tornado. We will be going inside an extraordinary wind-generating lab that can create winds up to 190 mph and maintain those winds for 12 hours to replicate the exact conditions of a hurricane. <i>Extreme Weather</i> will examine these forces of nature so we can better understand them and prepare ourselves for when they strike.	<b>Untitled Toni Myers Space Documentary</b> Imax Corporation Release Date: 2015 Format: 3D Length: 40 min.	An awe-inspiring exploration of our planet and the universe around us from celebrated IMAX filmmaker Toni Myers.
<b>Journey to Space: A Shuttle Adventure</b> Giant Screen Films Release Date: 2015 Format: 3D Length: 40 min.	On April 12, 1981, a new spacecraft named <i>Columbia</i> catapulted toward the stars, and the dreams of an expanding space program took flight. As the world watched, a new generation of future astronauts was inspired to go where few humans have ventured. <i>Journey to Space</i> is a visual celebration of space exploration, a chapter in history that inspired space adventurers to extend our celestial aspirations to the farthest reaches of our solar system and beyond. Featuring never-before-seen footage of NASA's historic groundbreaking missions, cutting-edge computer animation, and dramatic 3D documentation of the shuttles' last voyages beyond the cradle of earth, <i>Journey to Space</i> is a love letter to one of the most pioneering programs ever undertaken by mankind.	<b>Walking With Dinosaurs 3D</b> BBC Worldwide Release Date: 3/31/2014 Format: 3D Length: 40 min.	On a thrilling ride, we spin back in time to an extraordinary prehistoric world: Alaska 70 million years ago in the Cretaceous period, the last great flourish of the dinosaur era. Through the most ambitious CGI, we experience that world and meet an incredible variety of dinosaurs, most of which have never been seen on the big screen before. They're fighting, feeding, migrating, playing, hunting, just like scenes from a real wildlife film, but shot 70 million years ago. Science can take us so far but the evidence is incomplete. In an elegant graphic world, we explore the complete picture of the dinosaurs' world, built visually from the bones up, through answers to a series of ever more fascinating questions.
		<b>Wild Antarctica</b> Giant Screen Films Release Date: 1/31/2014 Format: 3D Length: 40 min.	Antarctica lives in our dreams as the most remote, most forbidding continent on Planet Earth. A huge land, seemingly impenetrable, covered in ice. Yet it is also a fragile place, home to an incredible variety of life along its edges. Antarctica changes every season, every day, every hour; its beauty is never the same twice. But the 900-mile-long peninsula that juts out from the continent is changing faster than anywhere on the planet. Surprisingly, these changes at the most remote corner of Earth could usher in profound ecological and political consequences for both wildlife and humans around the world. <i>Wild Antarctica</i> will explore this one-of-a-kind place and present a unique perspective on our planet's most remote continent, as well as the incredible wildlife (and a few humans) that call it home.
		<b>Wild Brazil</b> K2 Communications Release Date: 3/31/2015 Format: 3D Length: 42 min.	Whether traversing the Amazon or immersed in the pulsing rhythm of Carnival, Brazil is a land that envelopes the senses in sound, color, and dynamic images. <i>Wild Brazil</i> will create a visual tapestry weaving together the beauty, culture, and heartbeat of a vibrant land. This will be a joint production between GSF and K2.

(from **SHORTS** on page 28)

stunning imagery of the film. Ironically, the recording space is located only 100 yards from the basement studio where *In Saturn's Rings* is being produced."

The film is being distributed by **BIG and Digital** for release in summer 2014.

## Two celebrity narrators named

Imax Corporation has announced that

two Oscar-winning actors will narrate GS films it is co-producing. Cate Blanchett will provide voice talent for the Imax/Mac-Gillivray Freeman Films co-production



Cate Blanchett

*Journey to the South Pacific*, and Morgan Freeman will narrate *Island of the Lemurs: Madagascar*, which Imax is co-producing with Warner Bros. Pictures.

Director **Greg MacGillivray** shot most of *Journey* with 15/65 cameras for a release on Nov. 27, 2013. It is the first GS film that Blanchett has narrated.

*Lemurs* is being directed by **David Douglas** and produced by **Drew Fellman** for an April 4, 2014 release. Freeman has narrated two previous GS films: *Born to Be Wild* (Douglas and Fellman's previous collaboration) and 1996's *Cosmic Voyage*, which was nominated for an Oscar for best documentary short.

## GSCA holds research workshop

The **Giant Screen Cinema Association** has received funding from the **National Science Foundation** to support a one-day workshop to help "develop a research agenda to answer fundamental questions on visually immersive giant screen theaters, and encourage and facilitate research in this area." Some 32 participants met in Albuquerque, NM, on Oct. 18, before the

**Association of Science-Technology Centers** conference, to brainstorm ideas for research projects the industry could undertake. Participants include representatives from the **Giant Screen Cinema Association**, five giant-screen theaters, six GS producers/distributors, seven consulting firms, and eight universities.

The project is being coordinated by **Mary Nucci** of **Rutgers University**. The results of the workshop will be reported later in the year by the **GSCA** and **LF Examiner**.

(Full disclosure: *LF Examiner* editor **James Hyder** is one of the participants, each of whom is receiving a \$1,000 honorarium.)

## Edmonton IMAX to be renovated

The IMAX theater at the **Telus World of Science** in Edmonton, AB, Canada, closed in early September for a major renovation including an IMAX digital projection system, new screen, sound system, and seats. The theater, which opened in 1984 with a GT film projector, features a 43x63-foot (13x19-meter) screen and 274 seats. It will reopen on Dec. 26.

## Star Wars in IMAX?

At a September presentation to investors, Imax Corporation CEO **Richard Gelfond** said that "We are talking to [director] **J.J. Abrams** about the next *Star Wars* being [filmed] partly with IMAX cameras." Abrams, who created TV's *Lost* and produced the recent reboots of the *Star Trek* franchise, is taking the reins of the new series of three *Star Wars* films for the **Walt Disney Company**. The seventh *Star Wars* film is expected in 2015.

Gelfond also said that *Dark Knight* director **Chris Nolan**'s next feature, *Interstellar*, will "probably [use] even more" 15/65 footage than his last, *The Dark Knight Rises*, which used about an hour's worth.

## Tina Fey: 30 Rock in IMAX

After receiving an Emmy award for best writing in comedy series, for the sitcom *30 Rock*, which concluded its run in January, **Tina Fey** joked, "The reunion? It'll be an IMAX movie. And it'll be one minute long and play at the Natural History Museum."

## Worldwide GS and IMAX Theaters

As of November 1, 2013

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone  
CM = Multiplex  
CT = Theme Park  
I = Institutional

### By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		2			2
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total		2		3	5
Asia/Pac	D		154	1	19	174
	8/70	1			9	10
	10/70				11	11
	15/70	3	3	1	27	34
	Total	4	157	2	66	229
Europe	D	2	82	2	3	89
	8/70	1		1	6	8
	15/70	6	1	5	10	22
	Total	9	83	8	19	119
Middle East	D		7			7
	8/70					
	15/70	2			2	4
	Total	2	7		2	11
North America	D	4	285	1	35	325
	8/70	3			11	14
	15/70	12	42	1	75	130
	Total	19	327	2	121	469
South America	D	1	9			10
	8/70				1	1
	15/70	1			1	2
	Total	2	9		2	13
World	D	7	539	4	57	607
	8/70	5		1	28	34
	10/70				12	12
	15/70	24	46	7	116	193
	Total	36	585	12	213	846

### By 2D / 3D

	2D	3D	Total
Africa	2	3	5
Asia/Pac	53	176	229
Europe	20	99	119
ME	1	10	11
NA	77	392	469
SA	2	11	13
Total	155	691	846

### By Screen

	Dome	Flat	Comb	Total
Africa	2	3		5
Asia/Pac	47	182		229
Europe	14	103	2	119
ME	1	10		11
NA	50	417	2	469
SA	2	11		13
Total	116	726	4	846

# Premiering in October and November

## **Gravity**

"Dr. Ryan Stone is a brilliant medical engineer on her first shuttle mission, with veteran astronaut Matt Kowalsky in command of his last flight before retiring. But on a seemingly routine spacewalk, disaster strikes. The shuttle is destroyed, leaving Stone and Kowalsky completely alone: tethered to nothing but each other and spiraling out into the blackness. The deafening silence tells them they have lost any link to Earth, and any chance for rescue. As fear turns to panic, every gulp of air eats away at what little oxygen is left. But the only way home may be to go further out into the terrifying expanse of space."

Produced and distributed by **Warner Bros. Pictures**. Directed by **Alfonso Cuarón**. Starring **Sandra Bullock** and **George Clooney**. DMR. Release date: Oct. 4.

## **Captain Phillips**

"*Captain Phillips* is a multi-layered examination of the 2009 hijacking of the U.S. container ship *Maersk Alabama* by a crew of Somali pirates. It is simultaneously a pulse-pounding thriller and a complex portrait of the myriad effects of globalization. The film focuses on the relationship between the *Alabama*'s commanding officer, Captain Richard Phillips, and his Somali counterpart, Muse. Set on an incontrovertible collision course off the coast of Somalia, both men will find themselves paying the human toll for economic forces outside of their control."

Produced by **Scott Rudin Productions** and distributed by **Sony Pictures Releasing**. Directed by **Paul Greengrass**. Starring **Tom Hanks** and **Barkhad Abdi**. 2D. DMR. Release date: Oct. 11.

## **Ender's Game**

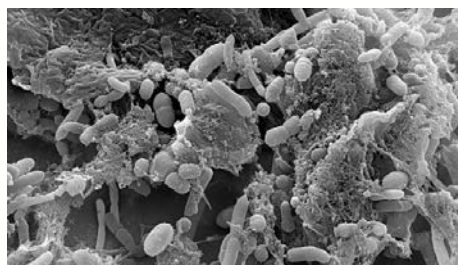
"In the near future, a hostile alien race has attacked Earth and the International Military are training only the best young children. Ender Wiggin, a shy, but strategically brilliant boy quickly and easily masters increasingly difficult war games, distinguishing himself and winning respect amongst his peers. Ender is soon ordained as the military's next great hope, resulting

in his promotion to Command School. Once there, he's trained by Commander Mazer Rackham to lead his fellow soldiers into an epic battle that will determine the future of Earth and the human race."

Produced and distributed by **Summit Entertainment**, directed by **Gavin Hood**. Starring **Ben Kingsley**, **Harrison Ford**, and **Asa Butterfield**. 2D. DMR. Release date: Nov. 1.

## **Mysteries of the Unseen World**

"*Mysteries of the Unseen World* will allow viewers to see things not visible to the naked eye, thanks to the film's innovative use of high-speed and time-lapse photography, electron microscopy, and nanotechnology. The audience will be taken into the microscopic world once reserved



*Bacteria from Mysteries of the Unseen World.*

only for scientists, to see a whole new universe of things, events, and creatures. Visually stunning and rooted in cutting-edge research, **Mysteries of the Unseen World** will be available in 3D and 2D, 15/70 and digital formats."

Produced and distributed by **National Geographic Cinema Ventures**. Directed by **Louis Schwartzberg**, produced by **Jini Durr**, photographed by **Sean McLeod Phillips**, written by **Mose Richards**. Executive producers: **Lisa Truitt**, **Tim Kelly**, **Jake Eberts**. Release: Nov. 1.

## **The Hunger Games: Catching Fire**

"*The Hunger Games: Catching Fire* begins as Katniss Everdeen has returned home safe after winning the 74th Annual Hunger Games along with fellow tribute Peeta Mellark. Winning means that they must turn around and leave their family and close friends, embarking on a 'Victor's Tour' of the districts. Along the way, Kat-

niss senses that a rebellion is simmering, but the Capitol is still very much in control as President Snow prepares the 75th Annual Hunger Games (The Quarter Quell) — a competition that could change Panem forever."

Produced and distributed by **Lionsgate**. Directed by **Francis Lawrence**. Starring **Jennifer Lawrence**, **Josh Hutcherson**, **Elizabeth Banks**, **Woody Harrelson**, **Stanley Tucci**, **Philip Seymour Hoffman**, and **Donald Sutherland**. 2D. DMR. Release: Nov. 22.

## **Journey to the South Pacific**

"Filmed in the heart of the Coral Triangle, amid the pristine coral reefs of Indonesia's Raja Ampat archipelago, *Journey to the South Pacific* transports audiences to an underwater Eden where exotic marine life flourishes. Leatherback turtles, whale sharks, and manta rays thrive here in the most bio-diverse marine ecosystem in the world. *Journey to the South Pacific* immerses viewers in this underwater wonderland for close-up encounters with the curious walking shark, the stealthy coconut octopus, and the ferocious tiger mantis shrimp. Audiences are introduced to Raja Ampat's islanders, who are using ancient wisdom and modern science to protect their home waters and maintain a healthy balance with their aquatic world. A tale of celebration and renewal, hope and determination, *Journey to the South Pacific* brings to life the extraordinary ocean life and the human stories from this unique part of the world, revealing that we are all islanders on this ocean planet we call home."

Produced and distributed by **MacGillivray Freeman Films** and **Imax Corporation**. Directed by **Greg MacGillivray** and **Stephen Judson**, produced by **Shaun MacGillivray** and **Mark Krenzien**, written by **Stephen Judson**, photographed by **Brad Ohlund**, **Howard Hall**, **DJ Roller**, **Peter Kragh**, **Greg MacGillivray**, and **Ron Goodman**, scored by **Steve Wood**. Executive producers: **Greg Foster**, **Harrison Smith**, **Chris Palmer**. Release: Nov. 27.

# Bookings: Oct.-Nov. 2013 by Film

## 480 bookings of 79 films in 192 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>AfricAdv</b>	Katowice CC	10/4/13	10/3/14	<b>EarthWin</b>	Davenport Put	4/17/13	10/13	<b>GC</b>	Sudbury	6/27/13	1/27/14
	Krakow CC	10/4/13	10/3/14		Erie	4/21/13	10/13		Tampa MOSI	2/8/13	2/7/14
	Lodz CC	10/4/13	10/3/14		Melbourne MV	8/29/13	8/28/14		Toronto OSC	4/8/13	4/11/14
	Poznan CC	10/4/13	10/3/14		Penrith	6/25/13	6/24/14		<b>Branson</b>	10/15/13	5/15/14
	<b>Warsaw CC</b>	10/4/13	10/3/14	<b>Everest</b>	<b>Athens Eug</b>	10/1/13	10/31/14	<b>GCA</b>	Grand Canyon DCI	11/1/99	12/13
<b>AirRacer</b>	Berlin CS II	1/1/13	7/1/14		Poitiers Imax	7/1/13	1/31/14		Chandigarh	1/1/12	12/31/13
	Chantilly	10/5/12	12/31/13		Washington NMNH	1/1/13	12/31/13		Davenport Put	10/19/12	10/18/13
	Chicago MSI	10/17/12	10/1/13		Chantilly	12/10/04	7/14		Ede	7/19/12	7/18/14
	Houston MNS	1/1/13	12/31/13	<b>FightPil</b>	Corpus Christi Lex	5/12/12	7/14		Gatineau	5/1/13	3/30/14
	Louisville SC	4/19/13	12/31/13		Huntsville USSRC	7/1/13	1/31/14	<b>GP</b>	Kolkata SC	1/1/13	12/31/13
	Lucerne	6/1/13	12/31/13		McMinnville	3/23/12	7/1/14		Lucknow	1/1/13	12/31/13
	McMinnville	5/25/12	12/31/13		Pensacola NAM	6/8/11	7/14		Mumbai	2/1/13	12/31/13
	Saint Louis SC	3/1/13	12/31/13	<b>FlyMons</b>	Seattle PSC 2	6/14/13	6/14/14		Peoria RM	8/16/13	8/15/14
<b>AIWC</b>	Shreveport	3/16/13	12/31/13		Gatineau	5/6/13	5/5/14	<b>GreatNor</b>	Pittsburgh CSC	1/1/13	12/31/13
	Singapore DC	1/1/13	12/31/13		Guayaquil	4/22/13	4/21/14		Sinsheim	10/31/09	12/31/13
	Taipei AM	10/10/12	12/31/13		Hutchinson	10/5/12	10/4/13		Atlanta FMNH	8/1/13	10/1/13
	Washington NASM	5/25/12	12/31/13		Leon Exp	12/1/12	11/30/13		Saint Félicien	4/1/13	4/1/14
	Kolkata SC	1/1/13	1/1/14	<b>FON</b>	Orlando SC	7/1/13	6/30/14	<b>GWS</b>	Austin TSHM	8/2/13	8/2/14
<b>Alamo</b>	Lucknow	1/1/13	1/1/14		Regina	4/19/13	10/31/13		Birmingham AL	8/2/13	8/2/14
	Mumbai	2/1/13	1/31/14		<b>Stockholm</b>	5/19/13	12/31/14		<b>Birmingham UK</b>	9/24/13	12/31/14
	Sacramento Imx	1/1/13	12/31/13		Sudbury	2/8/13	1/31/14		Boston NEA	5/31/13	5/31/14
	San Antonio 2D				Taichung NMNS	7/1/13	6/30/14	<b>HaunCast</b>	Chattanooga TA	5/24/13	5/24/14
<b>Alps</b>	Hague	6/29/13	10/31/13	<b>FMTTM</b>	Tallahassee CLC	4/12/13	10/31/13		<b>Chicago Imx</b>	10/4/13	10/4/14
	Kuwait SCK	9/6/13	9/6/14		Toluca MCIM	6/1/13	1/31/14		Denver MNS	6/21/13	6/21/14
	Orlando SC	11/16/12	11/16/13		Washington NMNH	5/25/12	5/14		Garza Garcia	6/11/13	12/31/13
	Al Khobar	1/1/13	12/31/13		Dayton	6/6/13	12/5/13		<b>Houston MNS</b>	8/2/13	8/2/14
	<b>Hartberg</b>	3/1/13	3/1/14	<b>FOTB</b>	Davenport Put	5/7/13	5/6/14		Indianapolis Imx	5/24/13	5/24/14
<b>Arabia3D</b>	Norwalk	10/19/12	1/16/14		Pittsburgh CSC	6/1/13	5/31/14	<b>HidUniv</b>	<b>Jersey City</b>	10/4/13	10/4/14
	<b>Spokane RP</b>	9/3/13	3/1/14		Victoria DCI	6/1/13	12/31/13		<b>Kuwait SCK</b>	10/15/13	10/15/14
	Pittsburgh CSC	1/1/13	12/31/13		Austin TSHM	1/11/13	1/10/14		<b>Lehi</b>	9/6/13	9/3/14
	Rochester MSC	10/5/12	10/4/13		Baltimore MSC	10/5/12	10/13		Lubbock SS	7/5/13	7/5/14
	Boston NEA	1/1/13	12/31/13	<b>Garza Garcia</b>	Calgary TS	6/28/13	12/28/13		Memphis Pink	6/22/13	6/22/14
<b>D&amp;W3D</b>	Virginia Beach AMSC	1/1/13	12/31/13		<b>Cleveland</b>	11/27/13	11/26/14	<b>HaunCast</b>	Mexico City Pap	7/5/13	7/5/14
	Bradford	6/1/11	12/31/13		Davenport Put	2/15/13	8/10/14		Montreal SC	5/29/13	5/29/14
	Dayton	6/12/13	6/30/14		Dearborn THF	2/18/13	2/17/14		New Orleans	5/24/13	5/24/14
	<b>Eilat Epic</b>	11/1/12	3/31/14		Des Moines	7/1/13	6/30/14		<b>Norwalk</b>	10/4/13	10/4/14
	Harrisburg	5/17/13	7/31/14	<b>Guangzhou MoW</b>	Fort Lauderdale	2/8/13	2/7/14		Saint Augustine	8/9/13	8/9/14
<b>DinoAliv</b>	London BFI	12/14/12	12/31/13		Fort Worth	12/26/12	12/1/13	<b>HCBTD</b>	Sioux Falls	9/1/13	9/1/14
	Melbourne MV	1/6/10	12/13		Galveston	3/11/13	3/10/14		Tallahassee CLC	6/15/13	6/15/14
	Moscow BFC	4/9/13	4/9/14		<b>Garza Garcia</b>	9/12/13	3/19/14		Tampa MOSI	5/24/13	5/24/14
	Omaha Zoo	3/1/13	3/1/14		Garza Garcia	9/12/13	3/19/14		<b>Toronto OSC</b>	10/4/13	10/4/14
	Oulu	1/1/12	12/31/13		Gatineau	10/5/12	10/4/13		New Orleans	9/15/13	11/15/14
<b>Dolphins</b>	Des Moines	1/1/13	12/13/13	<b>Hartford CSC</b>	Hague	4/23/13	4/22/14	<b>HaunCast</b>	San Simeon DCI	8/17/96	
	Fort Worth	9/3/13	12/20/13		Hampton VASC	3/29/13	3/28/14		Atlanta FMNH	9/6/13	9/5/14
	Hague	10/11/11	12/31/13		Harrisburg	2/1/13	2/1/14		Cleveland	6/28/13	6/27/14
	Pittsburgh CSC	1/1/13	12/31/13		<b>Hartford CSC</b>	9/21/13	6/30/14		Copenhagen	6/28/13	6/27/14
	Speyer Dome	8/22/12	12/31/13		Hartford CSC	9/21/13	6/30/14	<b>HidUniv</b>	<b>Hampton VASC</b>	10/12/13	10/11/14
<b>DPTP</b>	Washington NMNH	1/1/13	12/31/13	<b>Kagoshima</b>	<b>Kagoshima</b>	10/2/13	12/28/13		Huntsville USSRC	7/1/13	6/30/14
	<b>Baton Rouge LASM</b>	9/12	9/14		Kaohsiung NSTM	7/1/13	12/1/13		Hutchinson	6/28/13	6/27/14
	Dubai MR	1/13	1/13		<b>London SM</b>	9/6/13	6/30/14		<b>London SM</b>	10/18/13	4/17/14
	Gatineau	1/13	12/13		<b>Los Angeles CSC</b>	9/27/13	2/28/14		McMinnville	6/28/13	6/27/14
	Hamaoka	1/13	12/13		Melbourne MV	3/21/13	3/20/14	<b>HOTB</b>	Melbourne HCL	9/1/13	8/31/14
	<b>Jersey City</b>	10/13	4/14	<b>Los Angeles CSC</b>	Milwaukee	5/28/13	12/31/13		San Jose Tech	9/7/13	9/6/14
	Kagawa	5/13	5/14		Montreal SC	2/4/13	10/3/13		Stockholm	9/15/13	9/14/14
	Kagoshima	1/13	12/13		Parker	6/1/13	11/30/13		Sydney WBS	9/1/13	8/31/14
	<b>Killeen</b>	5/12	5/14		Penrith	7/1/13	6/30/14		<b>Tampa MOSI</b>	10/25/13	10/24/14
	Killeen	1/13	12/13		Philadelphia FI	4/8/13	1/7/14	<b>HumanBod</b>	<b>Victoria DCI</b>	10/25/13	10/24/14
	<b>Koriyama</b>	11/13	1/14	<b>Los Angeles CSC</b>	Raleigh	10/19/12	10/17/13		Jersey City	1/14/13	1/13/14
	Saitama SSH	6/13	6/14		Richmond SMV	5/1/13	4/30/14		New Orleans	8/29/06	
	<b>Sakai FCSC</b>	1/13	1/14		Sacramento Imx	8/13/13	2/28/14		Pittsburgh CSC	1/1/13	12/31/13
	Taipei AM	9/13	9/14		Saint Augustine	1/18/13	1/19/14		Washington NMNH	1/1/13	12/31/13
	Copenhagen	9/1/13	8/31/14		Saint John's JGC	7/17/13	7/16/14	<b>Jerusale</b>	<b>Boston MOS</b>	11/16/13	11/15/14
<b>Dragons</b>	Mexicali	6/28/13	12/31/13	<b>Saitama SSH</b>	San Diego RHF	10/12/12	12/31/13		Saint Paul SMM	1/1/13	12/31/13
	Paris Geo	7/9/13	7/8/14		San Jose Tech	2/9/13	2/8/14		Shreveport	9/1/13	8/28/14
	Penrith	7/1/13	6/30/14		Stockholm	4/26/13	4/14/14		<b>Stockholm</b>	11/1/12	12/31/14
	Quebec	6/13/13	5/15/14						Boston MOS	9/20/13	9/19/14
	Salt Lake City Clark	6/28/13	6/28/14						Charlotte DP	9/21/13	3/30/14

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
JAC	Columbus GA	10/18/13	10/17/14	LOLL Meerkats	Moscow BFC	10/17/11	12/31/13	SAA	Philadelphia FI	10/1/13	9/30/14
	Davenport Put	11/8/13	10/31/14		Saint Augustine	9/30/11	10/1/13		Pittsburgh CSC	1/1/13	12/31/13
	Garden City	9/28/13	9/27/14		Loch Lomond	7/24/02			Stockholm	3/1/12	12/31/13
	Gatineau	9/27/13	9/26/14		Albuquerque NMMH	1/1/13	12/31/13		Victoria DCI	5/1/13	10/31/13
	Grand Rapids Cel	10/18/13	12/31/14		Davenport Put	10/18/12	10/17/13	SeaMonst	Hartford CSC	6/25/13	1/4/14
	Hastings	11/7/13	11/6/14	MOF	Denver MNS	9/3/13	6/1/14		Peoria RM	10/20/12	12/13/13
	Houston MNS	10/4/13	10/1/14		Orlando D SC	2/23/13	12/31/13		Poitiers Imax 3D	2/1/11	1/31/14
	Hutchinson	9/20/13	9/1/14		Chandigarh	1/13/13	12/31/13	SeaRex	Berlin CS II	1/1/12	7/1/14
	Lehi	10/18/13	10/17/14		Pensacola NAM	11/8/96			Houston MNS	12/13	12/31/13
	Lubbock SS	10/11/13	9/30/14	MOTGL	Speyer Dome	12/5/11	12/31/13		London SM	11/12/12	12/31/13
	McMinnville	9/27/13	9/26/14		Lansing Cel	10/1/12	11/30/13		Philadelphia FI	11/22/12	12/31/13
	Paris Geo	10/15/13	10/14/14		Portage Cel	10/1/12	11/30/13		Taichung NMNS	1/1/13	12/31/13
	Saint Louis SC	10/4/13	9/27/14	MOTM MOTN	Saint Paul SMM	6/1/13	6/1/14	Sharks3D	Virginia Beach AMSC	11/10/12	12/31/13
	Seattle PSC 2	9/27/13	9/26/14		Pittsburgh CSC	1/1/12	12/31/13		Boston NEA	4/8/11	12/31/13
	West Nyack Imx	9/23/13			Speyer Dome	1/1/12	12/31/13		Budapest CC	1/1/13	12/31/13
	Boston MOS	10/5/12	10/4/13		Sudbury	1/1/13	12/31/13		Fort Lauderdale	1/1/13	12/31/13
	Des Moines	9/27/13	1/26/14		Valencia Spn	1/1/12	12/31/13		Galveston	1/1/13	12/31/13
JT Kenya	Jersey City	10/6/12	10/6/13	MOTUW	Dallas PMNS	11/13/13	5/31/14	SpacJunk	Hangzhou Bro	1/1/13	12/31/13
	Pittsburgh CSC	1/1/13	12/31/13		Denver MNS	11/1/13	10/31/14		Norwalk	1/18/13	1/16/14
	Parker	6/1/13	11/30/13		Orlando SC	11/1/13	11/30/14		Apple Valley Imx	9/3/13	1/3/14
	Apple Valley Imx	3/1/13	12/31/13		Raleigh	11/1/13	10/31/14		Birmingham UK	1/1/12	1/1/14
	Gatineau	9/27/13	3/27/14		San Diego RHF	11/1/13	10/31/14		Chicago UT AP	1/27/12	12/31/13
L&C	Hastings	6/4/13	12/31/13	MTTM Mummies	San Jose Tech	1/1/13	12/31/13	TA	Chongqing STM	2/2/13	2/2/14
	Hutchinson	3/15/13	12/31/13		Bradford	2/14/09	12/13		Eilat Epic	12/7/12	10/31/13
	Lucerne	9/1/13	9/1/14		Eilat Epic	11/1/12	3/31/14		Fort Worth	5/25/13	11/30/13
	Omaha Zoo	5/1/13	12/31/13		Houston MNS	6/15/13	6/30/14		Guangzhou MoW	5/1/13	10/31/14
	Philadelphia FI	9/3/13	3/3/14		Moscow BFC	4/9/13	4/9/14		Hastings	9/13/13	4/17/14
LastReef	Victoria DCI	6/14/13	12/31/13	ND Niagara	New Delhi ICC			Pulse	Huntsville USSRC	6/18/12	4/30/14
	Columbus GA	1/1/13	12/31/13		Niagara Can DCI	7/1/86			London BFI	12/14/12	2/25/14
	Garden City	7/1/13	6/30/14		Niagara NY DCI	5/1/07			Lubbock SS	5/24/13	12/7/13
	Sioux Falls	2/1/13	1/30/14		Galveston	1/1/13	12/31/13		Milwaukee	9/27/13	1/14/14
	Washington NMNH	1/1/13	12/31/14	OW3D Ozarks Penguins	Branson	9/93	12/13		Orlando SC	11/16/12	11/16/13
LivingSe	Amneville	4/1/13	4/1/14		Atlanta FMNH	9/6/13	1/23/14	RATW Rescue	Phoenix ASC	8/23/13	2/6/14
	Berlin CS	7/5/13	7/5/14		Boston NEA	5/24/13	1/1/15		Taipei AM	1/1/13	12/31/13
	Boston NEA	2/15/13	2/15/14		Bradford	7/20/13	1/19/14		Tallahassee CLC	2/10/12	3/31/14
	Calgary TS	5/26/12	7/6/14		Columbus COSI	9/21/13	3/31/14		West Nyack Imx	2/28/13	2/1/14
	Chattanooga TA	3/1/13	3/1/14		Dubai MR	10/4/13	7/14/14		Alamogordo	4/6/13	4/6/14
LOF	Chicago MSI	6/7/13	6/7/14	Pulse	Jersey City	6/28/13	1/10/14	ToFly TOTIA	Birmingham UK	11/1/11	12/13
	Cincinnati MC	10/5/12	10/5/13		Kuwait SCK	8/9/13	2/8/14		Dayton	6/12/13	6/30/14
	Copenhagen	5/15/12	6/1/14		London BFI	9/6/13	6/5/14		Detroit MSC	3/1/13	3/1/14
	Daqing	7/5/13	7/5/14		London SM	7/22/13	7/21/14		Erie	3/14/13	3/15/14
	Davenport Put	2/1/13	2/1/14		New Orleans	11/1/13	6/30/14		Galveston	11/1/11	12/31/13
LivingSe	Fort Lauderdale	10/5/12	10/31/13	RATW Rescue	New York AMNH	7/8/13	1/9/14	ToFly TOTIA	Hartford CSC	12/1/12	12/1/13
	Galveston	5/1/12	12/31/13		Omaha Zoo	8/6/13	2/25/14		Huntsville USSRC	4/5/13	6/5/14
	Gatineau	1/19/13	1/19/14		Orlando SC	9/4/13	3/13/14		Jersey City	2/1/13	2/1/14
	Guayaquil	4/22/13	4/22/14		Philadelphia FI	6/15/13	12/13/13		Kansas City Sci	4/5/13	10/5/14
	Hangzhou IC	3/1/13	3/1/14		Singapore DC	9/16/13	1/15/14		Norwalk	6/21/13	1/16/14
LivingSe	Hartford CSC	3/1/13	3/1/14	Pulse	Victoria DCI	10/1/13	6/30/14	ToFly TOTIA	Phoenix ASC	6/6/13	6/6/14
	Hastings	6/1/12	6/7/14		Washington NMNH	1/1/13	12/31/13		Saint Paul SMM	9/28/12	12/31/13
	Hong Kong SM	5/3/13	5/3/14		Lucerne	11/1/10	12/31/13		Seattle PSC 2	12/20/11	12/19/13
	Hutchinson	10/5/12	10/1/13		Al Khobar	6/6/13	6/5/14		Singapore DC	4/1/12	12/31/13
	Indianapolis Imx	10/4/13	10/4/14		Changsha Wan	11/10/13	1/10/14		Washington NASM	7/1/76	
LivingSe	Kaohsiung NSTM	12/15/12	12/7/13	RATW Rescue	Corpus Christi Lex	5/1/13	6/30/14	ToFly TOTIA	Albuquerque NMMH	8/2/13	8/2/14
	La Coruna	10/1/12	10/1/13		Davenport Put	6/24/12	2/28/14		Amneville	4/1/13	4/1/14
	Las Palmas	3/1/13	3/1/14		Dayton	3/6/13	3/31/14		Atlanta FMNH	3/1/13	3/1/14
	Leon Exp	6/1/13	12/31/13		Eilat Epic	12/7/12	10/31/13		Austin TSHM	11/1/13	11/1/14
	Melbourne MV	12/26/12	12/31/13		Jakarta KE	4/12/13	4/12/14		Berlin CS	9/6/13	9/6/14
LivingSe	Mexicali	6/30/12	7/6/14	Rheged RME	McMinnville	6/1/12	5/31/14	ToFly TOTIA	Birmingham AL	1/25/13	1/25/14
	Norwalk	1/18/13	1/16/14		Oklahoma City SMO	3/8/13	3/8/14		Birmingham UK	9/24/13	12/31/14
	Parker	3/1/13	3/1/14		Phoenix ASC	11/22/13	4/24/14		Bogota Mal	3/1/13	3/1/14
	Quebec	10/15/12	10/4/14		Saint Augustine	9/30/11	10/1/13		Columbus COSI	3/1/13	3/1/14
	Raleigh	12/7/12	12/7/13		Shanghai Dome STM	6/30/13	6/30/14		Denver MNS	2/1/13	2/1/14
LivingSe	Sacramento Imx	1/15/13	1/15/14	Rheged RME	Sudbury	10/4/12	4/4/14	ToFly TOTIA	Erie	10/4/13	10/4/14
	Saint Augustine	2/1/13	2/1/14		Penrith	7/1/00			Galveston	11/15/13	11/15/14
	San Antonio 3D	10/4/13	10/4/14		Birmingham AL	9/12	1/14		Garza Garcia	3/14/13	3/14/14
	Seattle PSC 2	1/11/13	1/11/14		Boston MOS	5/1/13	10/31/14		Gatineau	4/1/13	4/1/14
	Seoul 63	7/5/13	7/5/14		Branson	3/8/13	2/28/14		Guayaquil	4/22/13	4/22/14
LivingSe	Shanghai 3D STM	3/1/13	3/1/14	Rheged RME	Columbus GA	9/12	5/14	ToFly TOTIA	Hangzhou IC	1/25/13	1/25/14
	Sioux Falls	10/1/12	10/1/13		Denver MNS	9/12	2/14		Hastings	2/1/13	2/1/14
	Stockholm	5/11/12	5/4/14		Gatineau	9/30/11	12/13		Hong Kong SM	9/1/13	9/1/14
	Sudbury	5/1/13	5/1/14		Hague	4/2/12	4/1/14		Houston MNS	1/25/13	1/25/14
	Sydney WBS	5/3/12	6/1/14		Houston MNS	5/24/13	3/28/14		Hutchinson	3/1/13	3/1/14
LivingSe	Tijuana	3/1/13	3/1/14	Rheged RME	Pensacola NAM	1/1/13	6/30/14	ToFly TOTIA	Indianapolis Imx	11/15/13	11/15/14
	Toluca MCIM	2/1/13	2/1/14		Regina	3/29/13	3/28/14		Jersey City	6/7/13	6/7/14
	Valencia Spn	7/5/13	7/5/14		San Diego RHF	4/1/13	3/14/14		Lehi	1/25/13	1/25/14
	Cleveland	1/1/13	12/31/13		Shreveport	9/12	4/14		Melbourne MV	6/7/13	6/7/14
	Fort Worth	12/26/12	12/25/13		Spokane RP	3/8/13	2/28/14		Memphis Pink	3/1/13	3/1/14
LOF	Hague	12/7/12	12/6/13	ROF	Toronto OSC	10/1/11	12/13	ToFly TOTIA	Mexico City Pap	5/1/13	5/1/14
	Memphis Pink	1/13/13	12/31/13		Vancouver TWS	4/8/12	12/13		Montreal SC	9/6/13	9/6/14
	Eilat Epic	12/7/12	10/31/13		Victoria DCI	6/28/13	5/28/14		Moscow BFC	10/15/13	10/31/14
	Las Palmas	3/15/13	3/21/14		Baltimore MSC	7/1/11	6/30/14		Orlando SC	10/4/13	10/4/14
	McMinnville	3/23/12	6/18/14		Hague	12/7/12	12/6/13		Parker	10/4/13	10/4/14

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Puebla	6/7/13	6/7/14	TTA	Mobile	9/7/13			Galveston	4/6/13	12/31/13
	Quebec	9/6/13	9/6/14	UWT3D	Eilat Epic	12/7/12	10/31/13	Wolves	Shanghai Dome STM	1/1/13	12/31/13
	Raleigh	2/1/13	2/1/14		Guangdong	2/1/13	2/1/14		Shanghai STM Dome	1/1/13	12/31/13
	San Diego NHM	7/5/13	7/5/14		Nanjing YSTC	2/10/13	2/10/14	WS3D	Taipei MCRC	7/1/13	1/1/14
	Seattle PSC 2	10/4/13	10/4/14		Poitiers Imax 3D	2/1/13	1/31/14	WTTR3D	Chicago DST AP	5/26/10	12/31/13
	Singapore SC	8/2/13	8/2/14		Raleigh	2/2/11	3/31/14		Copenhagen	10/15/12	10/15/13
	Sioux Falls	6/1/13	6/1/14		Washington NMNH	3/15/13	3/31/14		Dallas PMNS	5/25/13	5/25/14
	Sydney WBS	3/1/13	3/1/14	Vulcania	Vulcania	2/22/02		WWSS	Eilat Epic	9/1/12	9/1/14
	Toyohashi	5/1/13	5/1/14	WATE	Katoomba	6/1/97			Dallas PMNS	3/8/13	12/31/13
	Victoria DCI	8/30/13	8/30/14	Wildfire	Yellowstone	7/13	10/13		Milwaukee	3/8/13	12/31/13
	Washington NMNH	10/18/13	10/31/14	WildOcea	Eilat Epic	11/1/12	3/31/14	ZionCany	Zion	7/1/08	

## Oct.-Nov. 2013 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	Arabia3D	1/1/13	12/31/13	Chicago MSI	AirRacer	10/17/12	10/1/13		LastReef	10/5/12	10/31/13
Alamogordo	Rescue	6/6/13	6/5/14		LastReef	6/7/13	6/7/14	Fort Worth	Sharks3D	1/1/13	12/31/13
Albuquerque NMMH	TA	4/6/13	4/6/14	Chicago UT AP	SpacJunk	1/27/12	12/31/13		Dolphins	9/3/13	12/20/13
	Meerkats	1/1/13	12/31/13	Chongqing STM	SpacJunk	2/2/13	2/2/14		FOTB	12/26/12	12/1/13
	TOTIA	8/2/13	8/2/14	Cincinnati MC	LastReef	10/5/12	10/5/13		LivingSe	12/26/12	12/25/13
Amneville	LastReef	4/1/13	4/1/14	Cleveland	FOTB	11/27/13	11/26/14		SpacJunk	5/25/13	11/30/13
	TOTIA	4/1/13	4/1/14		HidUniv	6/28/13	6/27/14	Galveston	FOTB	3/11/13	3/10/14
Apple Valley Imx	Kenya	3/1/13	12/31/13		LivingSe	1/1/13	12/31/13		LastReef	5/1/12	12/31/13
	SpacJunk	9/3/13	1/3/14	Columbus COSI	Penguins	9/21/13	3/31/14		OW3D	1/1/13	12/31/13
Athens Eug	Everest	10/1/13	10/31/14		TOTIA	3/1/13	3/1/14		Sharks3D	1/1/13	12/31/13
Atlanta FMNH	GP	8/1/13	10/1/13	Columbus GA	Jerusale	10/18/13	10/17/14		TA	11/1/11	12/31/13
	HidUniv	9/6/13	9/5/14		L&C	1/1/13	12/31/13		TOTIA	11/15/13	11/15/14
	Penguins	9/6/13	1/23/14		RME	9/12	5/14		WildOcea	4/6/13	12/31/13
	TOTIA	3/1/13	3/1/14	Copenhagen	Dragons	9/1/13	8/31/14	Garden City	Jerusale	9/28/13	9/27/14
Austin TSHM	FOTB	1/11/13	1/10/14		HidUniv	6/28/13	6/27/14		L&C	7/1/13	6/30/14
	GWS	8/2/13	8/2/14		LastReef	5/15/12	6/1/14	Garza Garcia	FOTB	9/12/13	3/19/14
	TOTIA	11/1/13	11/1/14		WTTR3D	10/15/12	10/15/13		FOTB	9/12/13	3/19/14
Baltimore MSC	FOTB	10/5/12	10/13	Corpus Christi Lex	FightPil	5/12/12	7/14		GWS	6/11/13	12/31/13
	ROF	7/1/11	6/30/14		Rescue	5/1/13	6/30/14		TOTIA	3/14/13	3/14/14
Baton Rouge LASM	DPTP	9/12	9/14	Dallas PMNS	MOTUW	11/13/13	5/31/14	Gatineau	DPTP	1/13	12/13
Berlin CS	LastReef	7/5/13	7/5/14		WTTR3D	5/25/13	5/25/14		FlyMons	5/6/13	5/5/14
	TOTIA	9/6/13	9/6/14		WWSS	3/8/13	12/31/13		FOTB	10/5/12	10/4/13
Berlin CS II	AirRacer	1/1/13	7/1/14	Daqing	LastReef	7/5/13	7/5/14		GCA	5/1/13	3/30/14
	SeaRex	1/1/12	7/1/14	Davenport Put	EarthWin	4/17/13	10/13		Jerusale	9/27/13	9/26/14
Birmingham AL	GWS	8/2/13	8/2/14		FON	5/7/13	5/6/14		Kenya	9/27/13	3/27/14
	RME	9/12	1/14		FOTB	2/15/13	8/10/14		LastReef	1/19/13	1/19/14
	TOTIA	1/25/13	1/25/14		GCA	10/19/12	10/18/13		RME	9/30/11	12/13
Birmingham UK	GWS	9/24/13	12/31/14		Jerusale	11/8/13	10/31/14	Grand Canyon DCI	TOTIA	4/1/13	4/1/14
	SpacJunk	1/1/12	1/1/14		LastReef	2/1/13	2/1/14		GC	11/1/99	12/13
	TA	11/1/11	12/13		Meerkats	10/18/12	10/17/13	Grand Rapids Cel	Jerusale	10/18/13	12/31/14
	TOTIA	9/24/13	12/31/14		Rescue	6/24/12	2/28/14	Guangdong	UWT3D	2/1/13	2/1/14
Bogota Mal	TOTIA	3/1/13	3/1/14	Dayton	DinoAliv	6/12/13	6/30/14	Guangzhou MoW	FOTB	9/15/12	9/14/14
Boston MOS	HumanBod	11/16/13	11/15/14		FMTTM	6/6/13	12/5/13		SpacJunk	5/1/13	10/31/14
	Jerusale	9/20/13	9/19/14		Rescue	3/6/13	3/31/14	Guayaquil	FlyMons	4/22/13	4/21/14
	JIAC	10/5/12	10/4/13		TA	6/12/13	6/30/14		LastReef	4/22/13	4/22/14
	RME	5/1/13	10/31/14	Dearborn THF	FOTB	2/18/13	2/17/14		TOTIA	4/22/13	4/22/14
Boston NEA	D&W3D	1/1/13	12/31/13	Denver MNS	GWS	6/21/13	6/21/14	Hague	Alps	6/29/13	10/31/13
	GWS	5/31/13	5/31/14		Meerkats	9/3/13	6/1/14		Dolphins	10/11/11	12/31/13
	LastReef	2/15/13	2/15/14		MOTUW	11/1/13	10/31/14		FOTB	4/23/13	4/22/14
	Penguins	5/24/13	1/1/15		RME	9/12	2/14		LivingSe	12/7/12	12/6/13
	Sharks3D	4/8/11	12/31/13		TOTIA	2/1/13	2/1/14		RME	4/2/12	4/1/14
Bradford	DinoAliv	6/1/11	12/31/13	Des Moines	Dolphins	1/1/13	12/13/13		ROF	12/7/12	12/6/13
	Mummies	2/14/09	12/13		FOTB	7/1/13	6/30/14	Hamaoka	DPTP	1/13	12/13
	Penguins	7/20/13	1/19/14		JIAC	9/27/13	1/26/14	Hampton VASC	FOTB	3/29/13	3/28/14
Branson	GC	10/15/13	5/15/14	Detroit MSC	TA	3/1/13	3/1/14		HidUniv	10/12/13	10/11/14
	Ozarks	9/93	12/13	Dubai MR	DPTP	1/13	1/13	Hangzhou Bro	Sharks3D	1/1/13	12/31/13
	RME	3/8/13	2/28/14		Penguins	10/4/13	7/14/14	Hangzhou IC	LastReef	3/1/13	3/1/14
Budapest CC	Sharks3D	1/1/13	12/31/13	Ede	GCA	7/19/12	7/18/14		TOTIA	1/25/13	1/25/14
Calgary TS	FOTB	6/28/13	12/28/13	Eilat Epic	DinoAliv	11/1/12	3/31/14	Harrisburg	DinoAliv	5/17/13	7/31/14
	LastReef	5/26/12	7/6/14		LOF	12/7/12	10/31/13		FOTB	2/1/13	2/1/14
Chandigarh	GCA	1/1/12	12/31/13		Mummies	11/1/12	3/31/14	Hartberg	Bears	3/1/13	3/1/14
	MOF	1/13/13	12/31/13		Rescue	12/7/12	10/31/13	Hartford CSC	FOTB	9/21/13	6/30/14
Changsha Wan	Rescue	1/10/13	1/10/14		SpacJunk	12/7/12	10/31/13		FOTB	9/21/13	6/30/14
Chantilly	AirRacer	10/5/12	12/31/13		UWT3D	12/7/12	10/31/13		LastReef	3/1/13	3/1/14
	FightPil	12/10/04	7/14		WildOcea	11/1/12	3/31/14		SeaMonst	6/25/13	1/4/14
Charlotte DP	Jerusale	9/21/13	3/30/14		WTTR3D	9/1/12	9/1/14		TA	12/1/12	12/1/13
Chattanooga TA	GWS	5/24/13	5/24/14	Erie	EarthWin	4/21/13	10/13	Hastings	Jerusale	11/7/13	11/6/14
	LastReef	3/1/13	3/1/14		TA	3/14/13	3/15/14		Kenya	6/4/13	12/31/13
Chicago DST AP	WTTR3D	5/26/10	12/31/13		TOTIA	10/4/13	10/4/14		LastReef	6/1/12	6/7/14
Chicago Imx	GWS	10/4/13	10/4/14	Fort Lauderdale	FOTB	2/8/13	2/7/14		SpacJunk	9/13/13	4/17/14

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Hong Kong SM	TOTIA	2/1/13	2/1/14	Melbourne HCL	Rescue	6/1/12	5/31/14	Poitiers Imax	JAC	1/1/13	12/31/13
	LastReef	5/3/13	5/3/14		HidUniv	9/1/13	8/31/14		MOTN	1/1/12	12/31/13
Houston MNS	TOTIA	9/1/14	9/1/14	Melbourne MV	DinoAliv	1/6/10	12/13	Poitiers Imax 3D	SAA	1/1/13	12/31/13
	AirRacer	1/1/13	12/31/13		EarthWin	8/29/13	8/28/14		Everest	7/1/13	1/31/14
	GWS	8/2/13	8/2/14		FOTB	3/21/13	3/20/14	Portage Cel	SeaMonst	2/1/11	1/31/14
	Jerusale	10/4/13	10/1/14	Memphis Pink	LastReef	12/26/12	12/31/13		UWT3D	2/1/13	1/31/14
	Mummies	6/15/13	6/30/14		TOTIA	6/7/13	6/7/14	Poznan CC	MOTGL	10/1/12	11/30/13
	RME	5/24/13	3/28/14		GWS	6/22/13	6/22/14		AfricAdv	10/4/13	10/3/14
	SeaRex	1/2/13	12/31/13		LivingSe	1/13/13	12/31/13	Puebla	TOTIA	6/7/13	6/7/14
	TOTIA	1/25/13	1/25/14		TOTIA	3/1/13	3/1/14		Dragons	6/13/13	5/15/14
Huntsville USSRC	FightPil	7/1/13	1/31/14	Mexicali	Dragons	6/28/13	12/31/13	Raleigh	LastReef	10/15/12	10/4/14
	HidUniv	7/1/13	6/30/14		LastReef	6/30/12	7/6/14		TOTIA	9/6/13	9/6/14
	SpacJunk	6/18/12	4/30/14	Mexico City Pap	GWS	7/5/13	7/5/14		FOTB	10/19/12	10/17/13
	TA	4/5/13	6/5/14		TOTIA	5/1/13	5/1/14		LastReef	12/7/12	12/7/13
Hutchinson	FlyMons	10/5/12	10/4/13	Milwaukee	FOTB	5/28/13	12/31/13		MOTUW	11/1/13	10/31/14
	HidUniv	6/28/13	6/27/14		SpacJunk	9/27/13	1/14/14		TOTIA	2/1/13	2/1/14
	Jerusale	9/20/13	9/1/14		WWSS	3/8/13	12/31/13		UWT3D	2/2/11	3/31/14
	Kenya	3/15/13	12/31/13	Mobile	TTA	9/7/13		Regina	FlyMons	4/19/13	10/31/13
	LastReef	10/5/12	10/1/13	Montreal SC	FOTB	2/4/13	10/3/13		RME	3/29/13	3/28/14
	TOTIA	3/1/13	3/1/14		GWS	5/29/13	5/29/14	Richmond SMV	FOTB	5/1/13	4/30/14
Indianapolis Imx	GWS	5/24/13	5/24/14		TOTIA	9/6/13	9/6/14	Rochester MSC	CRA	10/5/12	10/4/13
	LastReef	10/4/13	10/4/14	Moscow BFC	DinoAliv	4/9/13	4/9/14	Sacramento Imx	AIWC	1/1/13	12/31/13
	TOTIA	11/15/13	11/15/14		LOF	10/17/11	12/31/13		FOTB	8/13/13	2/28/14
	Rescue	4/12/13	4/12/14		Mummies	4/9/13	4/9/14	Saint Augustine	LastReef	1/15/13	1/15/14
Jakarta KE	DPTP	10/13	4/14		TOTIA	10/15/13	10/31/14		FOTB	1/18/13	1/19/14
	GWS	10/4/13	10/4/14	Mumbai	AIWC	2/1/13	1/31/14		GWS	8/9/13	8/9/14
Jersey City	HOTB	1/14/13	1/13/14		GCA	2/1/13	12/31/13		LastReef	2/1/13	2/1/14
	JAC	10/7/12	10/6/13	Nanjing YSTC	UWT3D	2/10/13	2/10/14		LOF	9/30/11	10/1/13
	Penguins	6/28/13	1/10/14	New Delhi ICC	ND				Rescue	9/30/11	10/1/13
	TA	2/1/13	2/1/14	New Orleans	GWS	5/24/13	5/24/14	Saint Félicien	GreatNor	4/1/13	4/1/14
	TOTIA	6/7/13	6/7/14		HaunCast	9/15/13	11/15/14		FOTB	7/17/13	7/16/14
Kagawa	DPTP	5/13	5/14		HOTB	8/29/06		Saint John's JGC	AirRacer	3/1/13	12/31/13
	DPTP	1/13	12/13		Penguins	11/1/13	6/30/14	Saint Louis SC	Jerusale	10/4/13	9/27/14
	FOTB	10/2/13	12/28/13	New York AMNH	Penguins	7/8/13	1/9/14		HumanBod	1/1/13	12/31/13
Kansas City Sci	TA	4/5/13	10/5/14	Niagara Can DCI	Niagara	7/1/86		Saint Paul SMM	MOTM	6/1/13	6/1/14
	FOTB	7/1/13	12/1/13	Niagara NY DCI	Niagara	5/1/07			TA	9/28/12	12/31/13
Kaohsiung NSTM	LastReef	12/15/12	12/7/13	Norwalk	BTBW	10/19/12	1/16/14	Saitama SSH	DPTP	6/13	6/14
	WATE	6/1/97			GWS	10/4/13	10/4/14		FOTB	2/18/13	2/17/14
Katoomba	AfricAdv	10/4/13	10/3/14		LastReef	1/18/13	1/16/14	Sakai FCSC	DPTP	1/13	1/14
	DPTP	5/12	5/14		Sharks3D	1/18/13	1/16/14	Salt Lake City Clark	Dragons	6/28/13	6/28/14
Katowice CC	DPTP	1/13	12/13		TA	6/21/13	1/16/14		Alamo		
	DPTP	1/13	12/13	Oklahoma City SMO	Rescue	3/8/13	3/8/14	San Antonio 2D	LastReef	10/4/13	10/4/14
Killeen	AIWC	1/1/13	1/1/14	Omaha Zoo	DinoAliv	3/1/13	3/1/14		TOTIA	7/5/13	7/5/14
	GCA	1/1/13	12/31/13		Kenya	5/1/13	12/31/13	San Antonio 3D	FOTB	10/12/12	12/31/13
Kolkata SC	DPTP	1/1/13	1/1/14		Penguins	8/6/13	2/25/14	San Diego NHM	MOTUW	11/1/13	10/31/14
	AfricAdv	10/4/13	10/3/14		Meerkats	2/23/13	12/31/13		RME	4/1/13	3/14/14
Koriyama	Animalop	9/6/13	9/6/14	Orlando D SC	Animalop	11/16/12	11/16/13	San Diego RHF	FOTB	29/13	28/14
	GWS	10/15/13	10/15/14	Orlando SC	FlyMons	7/1/13	6/30/14	San Jose Tech	HidUniv	9/7/13	9/6/14
	Penguins	8/9/13	2/8/14		MOTUW	11/1/13	11/30/14		MTTM	1/1/13	12/31/13
	LastReef	10/1/12	10/1/13		Penguins	9/4/13	3/13/14	San Simeon DCI	HCBDT	8/17/96	
La Coruna	MOTGL	10/1/12	11/30/13		SpacJunk	11/16/12	11/16/13	Seattle PSC 2	FightPil	6/14/13	6/14/14
	LastReef	3/1/13	3/1/14		TOTIA	10/4/13	10/4/14		Jerusale	9/27/13	9/26/14
Las Palmas	LOF	3/15/13	3/21/14	Oulu	DinoAliv	1/1/12	12/31/13		LastReef	1/11/13	1/11/14
	GWS	9/6/13	9/3/14	Paris Geo	Dragons	7/9/13	7/8/14		TA	12/20/11	12/19/13
	Jerusale	10/18/13	10/17/14		Jerusale	10/15/13	10/14/14		TOTIA	10/4/13	10/4/14
Lehi	TOTIA	1/25/13	1/25/14	Parker	FOTB	6/1/13	11/30/13	Seoul 63	LastReef	7/5/13	7/5/14
	FlyMons	12/1/12	11/30/13		JT	6/1/13	11/30/13	Shanghai 3D STM	LastReef	3/1/13	3/1/14
	LastReef	6/1/13	12/31/13		LastReef	3/1/13	3/1/14	Shanghai Dome STM	Rescue	6/30/13	6/30/14
Loch Lomond	LOLL	7/24/02		Penrith	TOTIA	10/4/13	10/4/14		Wolves	1/1/13	12/31/13
	AfricAdv	10/4/13	10/3/14		Dragons	7/1/13	6/30/14	Shanghai STM Dome	Wolves	1/1/13	12/31/13
Lodz CC	DinoAliv	12/14/12	12/31/13		EarthWin	6/25/13	6/24/14	Shreveport	AirRacer	3/16/13	12/31/13
	Penguins	9/6/13	6/5/14		FOTB	7/1/13	6/30/14		HumanBod	9/1/13	8/28/14
London BFI	SpacJunk	12/14/12	2/25/14		Rheged	7/1/00			RME	9/12	4/14
	FOTB	9/6/13	6/30/14	Pensacola NAM	FightPil	6/8/11	7/14	Singapore DC	AirRacer	1/1/13	12/31/13
	HidUniv	10/18/13	4/17/14		MOF	11/8/96			Penguins	9/16/13	1/15/14
	Penguins	7/22/13	7/21/14		RME	1/1/13	6/30/14		TA	4/1/12	12/31/13
	SeaRex	11/12/12	12/31/13	Peoria RM	GCA	8/16/13	8/15/14	Singapore SC	TOTIA	8/2/13	8/2/14
Los Angeles CSC	FOTB	9/27/13	2/28/14		SeaMonst	10/20/12	12/13/13		GCA	10/31/09	12/31/13
Louisville SC	AirRacer	4/19/13	12/31/13	Philadelphia FI	FOTB	4/8/13	1/7/14	Sioux Falls	GWS	9/1/13	9/1/14
	GWS	7/5/13	7/5/14		Kenya	9/3/13	3/3/14		L&C	2/1/13	1/30/14
	Jerusale	10/11/13	9/30/14		Penguins	6/15/13	12/13/13		LastReef	10/1/12	10/1/13
	SpacJunk	5/24/13	12/7/13		ROF	10/1/13	9/30/14		TOTIA	6/1/13	6/1/14
Lucerne	AirRacer	6/1/13	12/31/13	Phoenix ASC	SeaRex	11/22/12	12/31/13	Speyer Dome	Dolphins	8/22/12	12/31/13
	Kenya	9/1/13	9/1/14		Rescue	11/22/13	4/24/14		MOF	12/5/11	12/31/13
	RATW	11/1/10	12/31/13		SpacJunk	8/23/13	2/6/14		MOTN	1/1/12	12/31/13
	AIWC	1/1/13	1/1/14		TA	6/6/13	6/6/14	Spokane RP	Closed	9/3/13	3/1/14
Lucknow	GCA	1/1/13	12/31/13		CRA	1/1/13	12/31/13		RME	3/8/13	2/28/14
	AirRacer	5/25/12	12/31/13	Pittsburgh CSC	Dolphins	1/1/13	12/31/13	Stockholm	FlyMons	5/19/13	12/31/14
	FightPil	3/23/12	7/1/14		FON	6/1/13	5/31/14		FOTB	4/26/13	4/14/14
	HidUniv	6/28/13	6/27/14		GCA	1/1/13	12/31/13		HidUniv	9/15/13	9/14/14
McMinnville	Jerusale	9/27/13	9/26/14		HOTB	1/1/13	12/31/13		HumanBod	1/1/12	12/31/14
	LOF	3/23/12	6/18/14								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Sudbury	LastReef	5/11/12	5/4/14	Tampa MOSI	FOTB	2/8/13	2/7/14	Virginia Beach AMSC	TOTIA	8/30/13	8/30/14
	SAA	3/1/12	12/31/13		GWS	5/24/13	5/24/14		D&W3D	1/1/13	12/31/13
	FlyMons	2/8/13	1/31/14		HidUniv	10/25/13	10/24/14		SeaRex	11/10/12	12/31/13
	FOTB	6/27/13	1/27/14		LastReef	3/1/13	3/1/14		Vulcania	2/22/02	
	LastReef	5/1/13	5/1/14		FlyMons	6/1/13	1/31/14		AfricAdv	10/4/13	10/3/14
Sydney WBS	MOTN	1/1/13	12/31/13	Toluca MCIM	LastReef	2/1/13	2/1/14	Warsaw CC	AirRacer	5/25/12	12/31/13
	Rescue	10/4/12	4/4/14		FOTB	4/8/13	4/11/14		Washington NASM	ToFly	7/1/76
	HidUniv	9/1/13	8/31/14		GWS	10/4/13	10/4/14		Washington NMNH	Dolphins	1/1/13
	LastReef	5/3/12	6/1/14		RME	10/1/11	12/13		Everest	1/1/13	12/31/13
Taichung NMNS	TOTIA	3/1/13	3/1/14	Toyohashi	TOTIA	5/1/13	5/1/14	Yellowstone	FlyMons	5/25/12	5/14
	FlyMons	7/1/13	6/30/14		LastReef	7/5/13	7/5/14		HOTB	1/1/13	12/31/13
	SeaRex	1/1/13	12/31/13	Valencia Spn	MOTN	1/1/12	12/31/13		L&C	1/1/13	12/31/14
Taipei AM	AirRacer	10/10/12	12/31/13		RME	4/8/12	12/13	West Nyack Imx	Pulse	1/1/13	12/31/13
	DPTP	9/13	9/14		FON	6/1/13	12/31/13		TOTIA	10/18/13	10/31/14
Taipei MCRC	SpacJunk	1/1/13	12/31/13	Victoria DCI	HidUniv	10/25/13	10/24/14		UWT3D	3/15/13	3/31/14
	WS3D	7/1/13	1/1/14		Kenya	6/14/13	12/31/13	Zion	Jerusale	9/23/13	
	FlyMons	4/12/13	10/31/13		Pulse	10/1/13	6/30/14		SpacJunk	2/28/13	2/1/14
Tallahassee CLC	GWS	6/15/13	6/15/14		RME	6/28/13	5/28/14		Wildfire	7/13	10/13
	SpacJunk	2/10/12	3/31/14		SAA	5/1/13	10/31/13		ZionCany	7/1/08	

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AfricAdv	African Adventure 3D	2007	3D	nWP	Ozarks	1993	IMAX
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED	Penguins	2013	3D
AIWC	Adventures in Wild California	2000		MFF	Pulse	2002	GSF
Alamo	Alamo: The Price of Freedom	1988		MFF	RATW	2006	GSF
Alps	Alps: Giants of Nature, The	2007		NGD	Rescue	2011	3D
Animalop	Animalopolis	2008	3D	K2	Rheged	2000	unk
Arabia3D	Arabia 3D	2010	3D	MFF	RME	2011	SLC
Bears	Bears	2001		PCI	ROF	1991	MFF
BTBW	Born to Be Wild	2011	3D	IMAX	SAA	2001	NGD
CRA	Coral Reef Adventure	2003		MFF	SeaMonst	2007	NGD
D&W3D	Dolphins & Whales 3D	2008	3D	3DED	SeaRex	2010	3D
DinoAliv	Dinosaurs Alive	2007	3D	GSF	Sharks3D	2004	3D
Dolphins	Dolphins	2000		MFF	SpacJunk	2012	3D
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI	TA	2011	3D
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D	ToFly	1976	MFF
EarthWin	Earth Wins, The	2013		HFL	TOTIA	2013	3D
Everest	Everest	1998		MFF	TTA	2012	3D
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2	UWT3D	2010	3D
FlyMons	Flying Monsters 3D	2011	3D	NGD	Vulcania	2002	unk
FMTTM	Fly Me to the Moon	2008	3D	nWP	WATE	1997	MSI
FON	Forces of Nature	2004		NGD	Wildfire	1999	PCI
FOTB	Flight of the Butterflies	2012	3D	SKF	WildOcea	2008	3D
GC	Grand Canyon: The Hidden Secrets	1985		NGD	Wolves	1999	PCI
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF	WS3D	2005	3D
GP	Greatest Places, The	1998		MFF	WTTR3D	2010	3D
GreatNor	Great North	2000		BFI	WWSS	2013	3D
GWS	Great White Shark	2013	3D	GSF	ZionCany	1994	BFI
HaunCast	Haunted Castle	2001	3D	NGD			
HCBTD	Hearst Castle: Building the Dream	1996		NGD			
HidUniv	Hidden Universe 3D	2013	3D	MFF			
HOTB	Hurricane on the Bayou	2006		MFF			
HumanBod	Human Body, The	2001		NGD			
Jerusale	Jerusalem 3D	2013	3D	NGD			
JAC	Journey into Amazing Caves	2001		MFF			
JT	Jillian's Travels	2013	3D	B&D			
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED			
L&C	Lewis & Clark: Great Journey West	2002		NGD			
LastReef	Last Reef, The	2012	3D	GSF			
LivingSe	Living Sea, The	1994		MFF			
LOF	Legends of Flight	2010	3D	K2			
LOLL	Legend of Loch Lomond, The	2002		SKF			
Meerkats	Meerkats 3D	2012	3D	NGD			
MOF	Magic of Flight, The	1997		MFF			
MOTGL	Mysteries of the Great Lakes	2008		SN			
MOTM	Mystery of the Maya	1995		BFI			
MOTN	Mystery of the Nile	2005		MFF			
MOTUW	Mysteries of the Unseen World	2013	3D	NGD			
MTTM	Molecules to the Max	2009	3D	SKF			
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF			
ND	Neelkanth Darshan	2005		unk			
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD			
OW3D	Ocean Wonderland 3D	2003	3D	3DED			

## Oct.-Nov. 2013 Bookings Count

#	Film	#	Film	#	Film	#	Film
43	LastReef	6	SeaRex	3	ROF	1	GP
41	FOTB	6	Sharks3D	3	SAA	1	GreatNor
41	TOTIA	6	UWT3D	3	SeaMonst	1	HaunCast
24	GWS	5	AfricAdv	2	Animalop	1	HCBTD
17	Jerusale	5	LOF	2	CRA	1	JT
17	SpacJunk	5	MOTUW	2	D&W3D	1	LOLL
16	RME	4	AIWC	2	GC	1	MOTM
15	Penguins	4	EarthWin	2	MOTGL	1	MTTM
15	TA	4	HOTB	2	Niagara	1	ND
14	HidUniv	4	HumanBod	2	Pulse	1	OW3D
13	DPTP	4	JAC	2	WildOcea	1	Ozarks
13	Rescue	4	L&C	2	Wolves	1	RATW
12	AirRacer	4	LivingSe	2	WWSS	1	Rheged
12	FlyMons	4	Meerkats	1	Alamo	1	ToFly
10	GCA	4	MOTN	1	Alps	1	TTA
9	DinoAliv	4	Mummies	1	Arabia3D	1	Vulcania
8	Kenya	4	WTTR3D	1	WATE	1	WATE
6	Dolphins	3	Everest	1	BTBW	1	Wildfire
6	Dragons	3	FON	1	Closed	1	WS3D
6	FightPil	3	MOF	1	FMTTM	1	ZionCany

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Distributors' abbreviations are listed in **bold**.

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Washington Blvd. Culver City, CA 90232 USA www.3net.com</p> <p>Association of Science-Technology Centers Inc. 1025 Vermont Ave. NW, Suite 500 Washington, DC 20005-3516 USA Tel: 202-783-7200 Fax: 202-783-7207 www.asc.org</p> <p>Atlantic Productions Brook Green House 4 Rowan Road, Hammersmith London, W6 7DU UNITED KINGDOM Tel: +44 20 8735 9300 Fax: +44 20 8735 9333 www.atlanticproductions.co.uk</p> <p>BBC Worldwide Media Centre, 201 Wood Lane London, W12 7TQ UNITED KINGDOM http://bbc.co.uk/</p> <p>BFI IMAX Theater 1 Charlie Chaplin Walk London, SE1 8XR UNITED KINGDOM Tel: +44-20-7902 1210 Fax: +44-20-7902 1212 www.bfi.org.uk/whatson/bfi_imax</p> <p>BIG &amp; Digital <b>B&amp;D</b> 2900 Sunridge Heights Pkwy., #1218 Henderson, NV 89052 USA Tel: 502-212-1559 http://biganddigital.com/</p> <p>Big Films, Inc. <b>BFI</b> 1066 Boucher Crescent Manotick, ON K4M 1B3 CANADA Tel: 613-692-9856 Fax: 613-692-9857 www.bigfilms.ca</p>	<p>Blaze Digital Cinema Works 1771 Post Road East, #164 Westport, CT 06880 USA Tel: 203-292-5745 Fax: 203-404-4998 http://blazedigitalcinema.com/</p> <p>Bob Bullock Texas State History Museum 1800 N Congress Avenue Austin, TX 78701 USA Tel: 512-936-4600 Fax: 512-475-3366 www.thestoryoftexas.com/</p> <p>Canadian Museum of Civilization 100 Laurier Street Gatineau, QC K1A 0M8 CANADA Tel: 819-776-7021 Fax: 819-776-7122 www.civilization.ca/imax/home/index_e.asp</p> <p>Christie, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-236-8610 Fax: 714-229-7128 www.christiedigital.com</p> <p>Cinema Group, Inc. <b>CGI</b> 464 S. 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# SHORTS

## GSCA's 2014 conference sites

The Giant Screen Cinema Association has announced the dates and locations of its 2014 meetings. The spring Film Expo will be held in Austin, TX, March 23-25. It will be hosted by the **Bob Bullock Texas State History Museum**. Unlike last year's spring meeting, the 2014 Film Expo will include no technical sessions or demonstrations.

The GSCA's annual conference and trade show will be held Sept. 20-23 in Toronto, ON, Canada, co-hosted by the **Ontario Science Centre**, which has a 79-foot (24-meter) IMAX Dome theater, and **Cineplex Entertainment**, Canada's largest theater chain, whose **Cineplex Scotiabank Theatre Toronto & IMAX** features a 400-seat IMAX 3D GT 15/70 theater with a 65x90-foot (20x27-meter) screen. A demonstration of laser projection is planned for the meeting, and a high-frame rate demo may also be presented.

In each city, the local Sheraton will serve as the official conference hotel.

Both cities have hosted previous industry conferences: the GSCA's fall conference in 2011 was in Austin, and Toronto was the site of the 2002 fall meeting of the **Giant Screen Theater Association**, predecessor to the GSCA.

## GSCA board elections open

Voting is open through Friday, Nov. 1, for members of the board of directors of the **Giant Screen Cinema Association**. The voting contact of each GSCA member may vote for up to eight of the 22 candidates by visiting the GSCA Web site, [giantscreencinema.com](http://giantscreencinema.com). Nominees represent five industry categories: production, distribution, commercial theaters, institutional theaters, manufacturers/suppliers/other.

Winners will be announced later in November, and will start their two-year terms on Jan. 1, 2014.

## Gravity pulls down \$38 million

In its first weekend, Alfonso Cuarón's space thriller *Gravity* grossed \$11.8 million in 323 North American IMAX theaters, more than 20% of the total domestic gross of \$55.8 million. Eighty-nine international IMAX screens added another \$3.3 million, bringing the worldwide total



Top: Warner Bros. 'Gravity'. Bottom: K2's Space Junk.

of the Warner Bros. picture to \$15.1 million. In the following two weeks, *Gravity* remained at the top of the charts domestically, totaling \$38 million in domestic box office.

The story centers around two astronauts (Sandra Bullock and George Clooney) who are left stranded during a space walk when their Space Shuttle is destroyed by cascading space debris from a spy satellite that was intentionally destroyed.

The potential for such disasters is the focus of the 2012 GS documentary *Space Junk*, produced by **Melrae Pictures** and distributed by **K2 Communications**. Director/producer **Melissa Butts** tells *LFX* that *Gravity* has sparked new interest in her film, leading several theaters to do tie-

ins between the two films.

Retired NASA scientist **Don Kessler** postulated that debris from a damaged spacecraft could in turn damage others, creating a chain reaction of growing clouds of debris: the Kessler Syndrome, which is mentioned in *Gravity*. He is appears in *Space Junk* and on the DVD for *Gravity*, where he talks about the GS film.

Butts tells *LFX*, "We are promoting *Space Junk* as the science behind Hollywood's *Gravity*. There's so much that's right about *Gravity*, based on facts which *SJ* provides. It's not often that Hollywood and the giant screen align in content!"

## Jackson Hole winners

At the Jackson Hole Wildlife Film Festival in September, **SK Films'** *Flight of the Butterflies* won the award for Best Immersive 3D/Large Format film. (The film also swept all categories at the **Giant Screen Cinema Association** conference earlier that month. See article on page 1.)

*Supervolcanoes*, produced by **Spitz Creative Media**, won in the category of Best Immersive Full-dome show.

The festival is held every two years in Jackson, MT.

## NC symphony to record ISR score

In January, North Carolina's **Greensboro Symphony Orchestra**, conducted **Dmitry Sitkovetsky**, world-renowned violinist and conductor, will record a new version of Samuel Barber's *Adagio for Strings* for *In Saturn's Rings*. The GS film is being produced by Greensboro-based **SV2 Studios**.

According to director/producer **Stephen van Vuuren**, "the recording will be optimized for the demands of giant screen surround sound, and a double section of strings will give the recording the depth and richness to do justice to the capabilities of giant-screen sound systems and the

(see *SHORTS* on page 19)